

AMERICAN PHOTO

SPECIAL
PORTFOLIO

NOVEMBER/DECEMBER 2006

THE UNDERRATED MASTERS OF PHOTOGRAPHY

HOW THEY
CHANGED THE ART

WHY IT'S
IMPORTANT TO
SALUTE THEM
NOW

THE NEW
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Photographed by
Underrated Master
Matthew Rolston
for *Rolling Stone*

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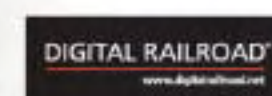
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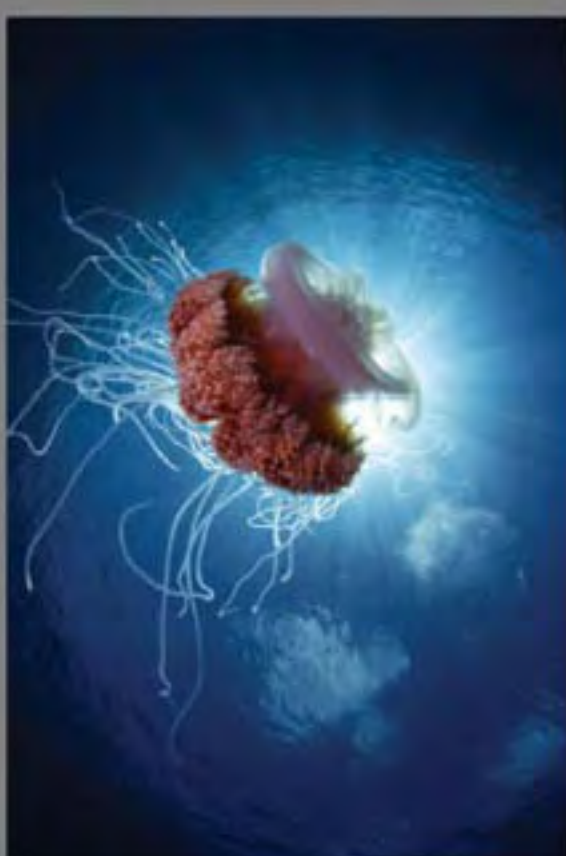


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On the Cover: Matthew Rolston, one of the photographers on our underrated list, shot Christina Aguilera saluting the past for *Rolling Stone* magazine. "The photo is sort of saying that what was great then is still great, which is how I view my own career," says the photographer.



AMERICAN PHOTO

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special portfolio

Volume XVII Number 6 November/December 2006

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Our editor at large, Jean-Jacques Naudet, looks back at the 1970s and 1980s and sees an era of phenomenal creative force. Many of the photographers who set the pace for that time, however, have never gotten their due and in some cases have been nearly forgotten. Here, Naudet and Philippe Garner, the International Specialist Head of 20th Century Decorative Arts and Photographs for Christie's auction house, pick the 21 overlooked photographers who, they feel, changed the state of the art.



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Above: Nosh's photo of a fatherless boy.
Left: From Haskins's *Cowboy Kate* reprint.



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© JOHN ISAAC

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Does the sun stay in the sky longer for the Nikon pro?

That's one way to explain why magic hour looks even more magical through the lens of David Alan Harvey.

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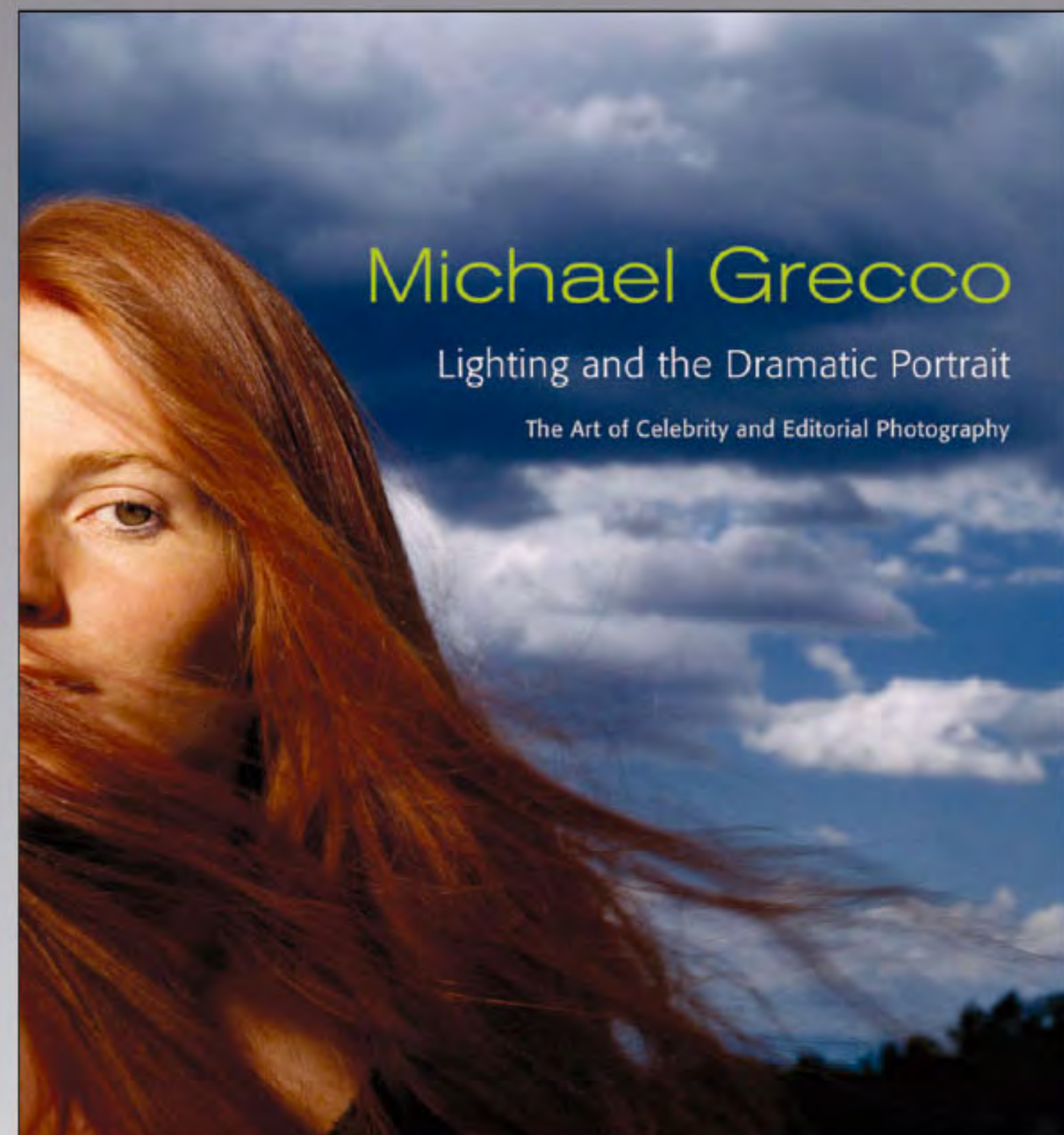


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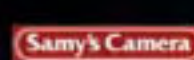
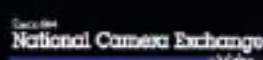
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AP'S OWN EDITOR
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If you like our special portfolio in this issue featuring "The Most Underrated Photographers of the Past 30 Years," you'll want to visit our Website, AmericanPhotoMag.com, where you can see even more work by these photographers. You might want to send us your own opinion of our list and tell us who you think is underrated in photography. And you may also want to let us know who you think is overrated. In either case, you can do so by e-mailing us at editor@popphoto.com.

Our list, to be sure, is not an overarching history of photography during the last quarter of the 20th century. Rather, we have taken a purely personal approach, turning to our longtime editor at large, Jean-Jacques Naudet. For many years, Jean-Jacques was the editor in chief of our cousin magazine, French *Photo*. He has written for *Paris Match*, French *Vogue*, and other magazines, and was mentored by some of the giants of the photographic field, including Roger Therond, the late editor of *Paris Match* and a celebrated collector of photography. In the late 1980s Jean-Jacques achieved one of his dreams by moving to New York, bringing with him his wife, Shiva, and two sons, Gideon and Jules. (The boys, both filmmakers, were shooting a documentary about New York City firefighters on 9/11; their footage of the terrorist attack and the story of their own survival at Ground Zero became a harrowing film broadcast on CBS.) Today, Jean-Jacques remains a familiar and influential figure in photography, attending festivals in Madrid, Arles, and Perpignan, snooping through galleries in Manhattan, and having lunch with an array of photographers, curators, and editors in search of good food and better gossip. He's been doing that for some 30 years, which gives him the knowledge and perspective needed to bring off a difficult feat like listing underrated photographers: He has seen major talents come, and he's seen them go. He knows how careers are launched and nurtured, and he knows how they can be undermined. Think of our feature in this issue as your chance to sit down over lunch and learn about photography from Jean-Jacques. To make the experience authentic, pour yourself a glass of pinot noir.

We need to thank others for their help in this issue—Gilles Descamps, whose knowledge of magazine publishing during the 1970s and 1980s is encyclopedic; Mike Gallagher and his New York bookstore for the vintage magazines we used in our research; and Régine Allain of French *Photo* for her research aid.

Finally, we want to invite everyone to join the editors of *American Photo* at our brand new blog. It's called "State of the Art," and you'll find it at popphoto.com.

Above:
Jean-Jacques
Naudet.

David Schonauer, EDITOR IN CHIEF

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INSIDE

PHOTOGRAPHY

THE WILD, WILD WEST REVISITED

Not every gunslinger has curves like these. This holster is worn by Cowboy Kate, heroine of a legendary photography book by **Sam Haskins**, originally published in a 1964 European edition and now reprinted and distributed in the United States by Rizzoli (see page 26).

"Cowboy Kate is a simple little tale of the Old West," says Haskins, who revised and expanded the book's imagery for the 2006 "Director's Cut" version. "This reprint was a wonderful opportunity to make changes and replace certain images and bring in some pictures that were not in the book before." Haskins also used Adobe Photoshop to clean up images scanned from his 40-plus-year-old negatives. "I feel I get better images, digitally, out of old transparencies than I ever managed in a wet darkroom," he says, "because you can tweak the image bit by bit like you could never do before. And listen, to stand all day in a stinking darkroom is not my idea of fun! I'd rather sit in a nice easy chair in front of a monitor."

For more about Haskins's work and his recollections, visit AmericanPhotoMag.com.

"Trudy in Annie's Sunflower Maze," 2000, at the Getty.



© SHERON RUPP/COURTESY GETTY MUSEUM



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The Getty Museum in Los Angeles is celebrating the fourfold expansion of its photo galleries (above) with a broad survey of "Life in the U.S. since the 1960s," portrayed through photos donated by prominent film producer Bruce Berman and his wife, Nancy. On view from Oct. 24, 2006, to Feb. 25, 2007, "Where We Live: American Photographs from the Berman Collection" includes nearly 500 examples of postwar American photography from the likes of William Eggleston, George Tice, Mitch Epstein, Joel Sternfeld, and the team Virginia Beahan and Laura McPhee. The show's audio tour features interviews with Eggleston, Epstein, and others. Jumping from 1,700 to 7,000 square feet, the museum's new space is one of the largest in North America dedicated to photography and will allow its Department of Photographs to display a larger percentage of its collection, which has grown dramatically in the last five years to more than 31,000 works.

ROOMS TO VIEW

To accompany the recent reimagining of New York City's Gramercy Park Hotel by architect-star Ian Schrager, every guest room will display photos from the extensive Magnum Photos Archive, alongside works by Damien Hirst, Cy Twombly, and Andy Warhol. Many of the photos in the hotel's 185 opulent rooms are on public display for the first time.

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INSIDE PHOTOGRAPHY

SEE IT NOW



Bonichi's 2001 "La Sirena" at the Keith de Lellis Gallery.

© BENEDETTA BONICHI

IMAGES DARKLY

New York's Keith de Lellis Gallery, 47 East 68th St., in association with the Hasted Hunt Gallery, presents two photographers whose work is hard to look at but almost impossible to turn away from—Joel-Peter Witkin's dark surrealist tableaux and Benedetta Bonichi's ghostly skeletons (left). From Oct. 6 to Nov. 25.



Witkin's "First Casting for Milo," 2004.

© JOEL-PETER WITKIN

EATING AWAY

A new book, *Thin*, by VII photographer Lauren Greenfield examines the struggle of women at South Florida's Renfrew Center to overcome their eating disorders. Known as a talented chronicler of youth culture, Greenfield makes her directorial debut with an eponymous "cinema verité documentary" (right), which has screened at prominent film festivals including Sundance, London, and Vancouver.



© LAUREN GREENFIELD

Greenfield's film debuts on HBO in November.

LE MOIS DE LA PHOTO

During November, Paris's Month of Photography, more than 40 exhibitions will fan out across the city, in galleries and museums great and small. Created more than 20 years ago to raise photography's profile in the art world, the "Mois" now includes seven festivals in cities across Europe.

What was Canon thinking when they introduced the incredible Canon EOS 30D?



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Joo C. Chung - Amateur photographer I may not be a pro—yet. But I

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CINEMA

THE ESSENCE OF DIANE ARBUS IS CAPTURED BY STEVEN SHAINBERG IN THE FICTIONAL FILM *FUR*.



1

1. Nicole Kidman, as Diane Arbus, with her period-correct Rolleiflex.

2. Director Steven Shainberg told Kidman not to watch movies of Arbus to prepare for the role—"this is not a biopic," he insists.

3. Arbus (Kidman) with her husband, Allan (Ty Burrell), working together in their fashion studio. **4.** Shainberg (center) reviews a scene with Kidman.



2



Steven Shainberg

Q&A STEVEN SHAINBERG

Why did you want to do an Arbus film?

Arbus was one of the four or five most important artists to me as people who had influenced my own way of thinking. To be seven, eight, nine years old, rummaging around in your kitchen drawer and to find a picture like [Arbus's] "Jewish Giant," like I did ... it's a formative moment.

Please explain your decision to fictionalize Arbus's story.

My problem with biopics is that you already know most of the movie before you go in. It was never my intention to make a film that dealt with the Diane Arbus you know. The movie is a kind of prequel to the Arbus you know.

How did Kidman prepare for the role? Did you put her behind a camera?

I told her "Don't look at anything." I didn't want her "doing Arbus." I find those kinds of performances self-conscious. We got her the Rolleiflex that Diane used, and she worked with a photographer in Australia, so she moves elegantly with the camera.



3



4

When Steven Shainberg was asked to direct a Diane Arbus movie that had been kicking around Hollywood since the '80s, he had already been trying for more than 15 years to get the rights to the Patricia Bosworth biography it was based on. Shainberg's father and uncle had known Arbus through her lover Marvin Israel, and Steven had contributed information to Bosworth's bio. Having grown up surrounded by Arbus prints, he says she is the "only real person" he's ever wanted to make a movie about. An interesting sentiment, considering the fact that his Arbus movie is mostly fiction. Focusing on an invented relationship, *Fur: An Imaginary Portrait of Diane Arbus* (opening Nov. 10) tries to imagine the artistic transformation Arbus (played by Nicole Kidman) underwent during three months in 1958—between the night she announced she would quit working with her husband, Allan, in their New York City fashion studio, and the day three months later when she emerged to take the first "Diane Arbus photo." "I was more interested in showing what was going on inside Arbus than outside Arbus," Shainberg explains. —MIKI JOHNSON

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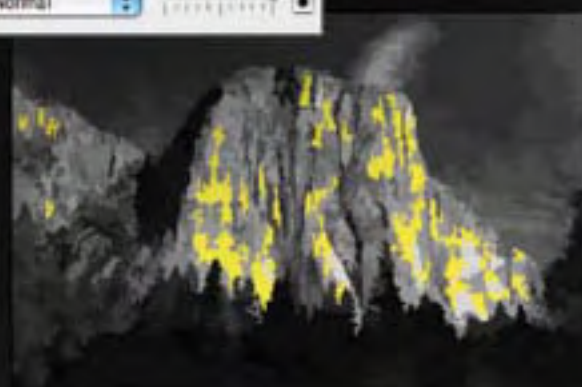
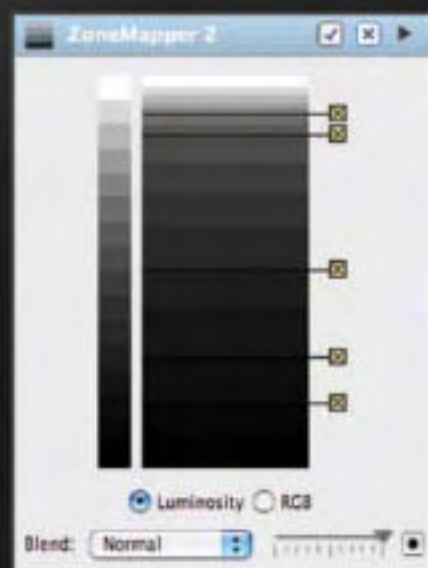


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1

1. A March 2006 family lunch in Western Baghdad to send off two sons—who fear for their lives after being followed for two days by masked, armed men—to live with relatives in another district.

2. Ali, whose father was killed in a car accident in 2004, in his kitchen in Baghdad in March 2006. His mother survived two bullets in the stomach last fall when she was caught in cross-fire while buying vegetables down the street from her house.

3. From Nosh's Week in Review essay: Razak Rashed Abbas, 54, the victim of a 2003 suicide bomber attack, is shown at home with his son and granddaughter.

INSIDE PHOTOGRAPHY

REPORTAGE



2

INTIMATE IRAQ

FARAH NOSH'S UNIQUE PERSPECTIVE

In September 2002 Farah Nosh moved to Iraq, after graduating from the Western Academy of Photography in Victoria, British Columbia. At the time, the U.S. war drumbeat grew louder every day, and few freelance Western photographers remained in Iraq. But Nosh believed she could provide a unique perspective. Raised in Canada by Iraqi parents, she could work without a translator, helping to put her subjects at ease.

The intimacy she established shows in her photographs, which have appeared in prestigious publications including *The Guardian*, the *Times of London*, the *Toronto Star*, and *Jane* magazine. In a July multimedia photo essay for the *New York Times*'s online Week in Review section, the 32-year-old provided a gripping first-person account of her experience photographing Iraqi civilians who'd lost limbs in violence following the American occupation. In late July she traveled to Syria to photograph a secret Islamic women's society, staying to cover the influx of people fleeing the fighting between Hezbollah and Israel in Lebanon. —MIKI JOHNSON

Q&A FARAH NOSH

You have worked in Afghanistan, Syria, and Iraq. What draws you to these places?

Iraq is an emotional investment, since my roots are Iraqi. The latest work there was my attempt to humanize Iraqis. I feel that perspective has been lacking, keeping much of the world disconnected from the experience there. The Western world is only deepening the rift with the Arab world.

What was it like covering Iraq under Saddam Hussein?

Those were the good old days. I don't think that many of us who worked there then would have ever thought we would say that. Hussein's regime was a time in history, and I love that I experienced it firsthand.

How did your *New York Times* amputee piece develop?

The amputee work is what inspired me to go to Iraq. The fire under me was seeing images of wounded American vets in VA hospitals. I became despondent that the Iraqi side was not being illustrated. I took the work to Jeffrey Scales at the Week in Review section. He said he wanted it before he had even finished looking at the prints.



3



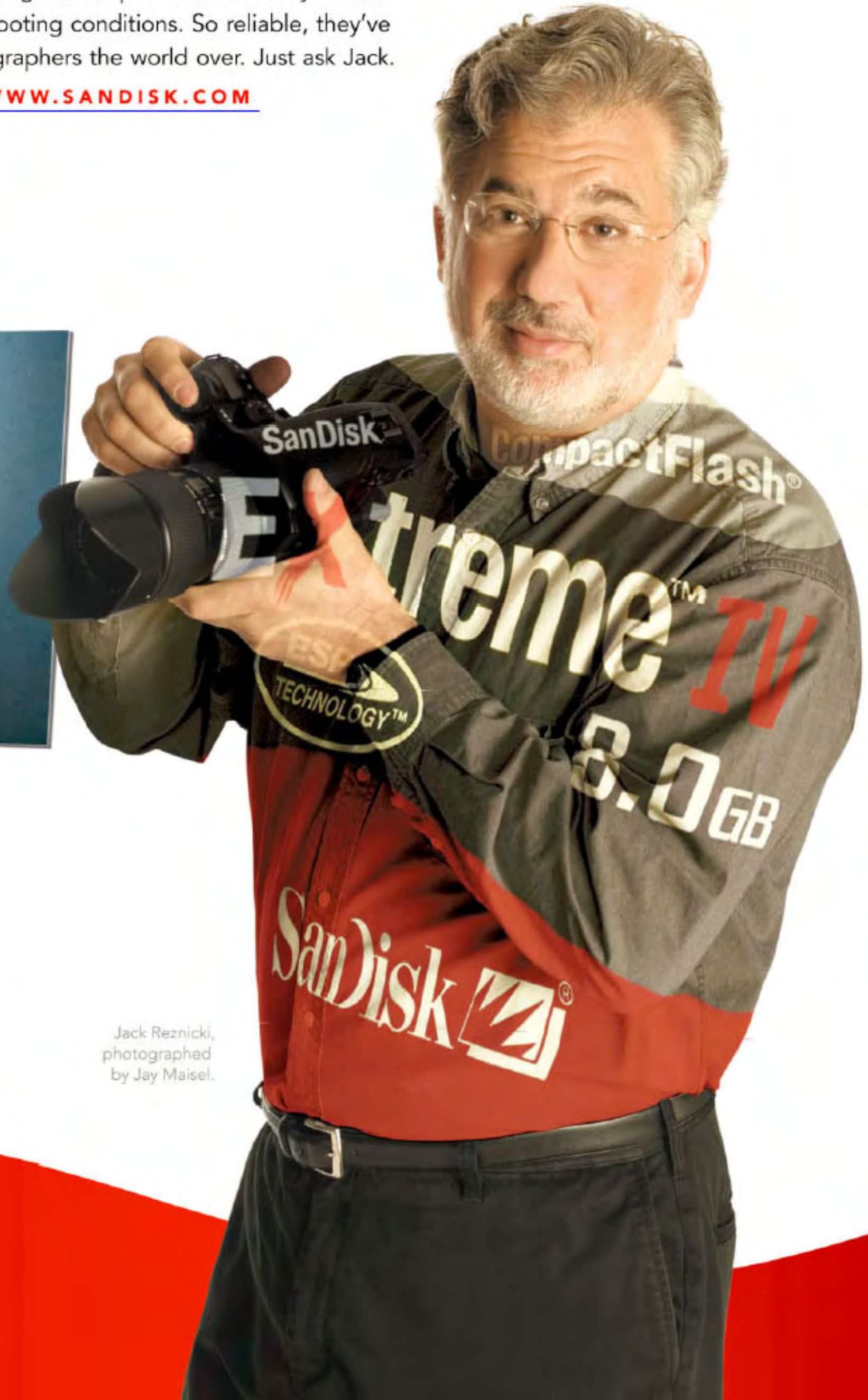
Farah Nosh

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1

ART

COWBOY KATE RIDES AGAIN

SAM HASKINS'S
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2



3



4

1. The *Cowboy Kate* cover image. "We happened to have that hat around, which vaguely looks like a cowboy hat, and the girl, a friend, was exceptionally mobile with her modeling and her facial expressions," Haskins recalls.

2. From Haskins's series *Model Artist's Model*.

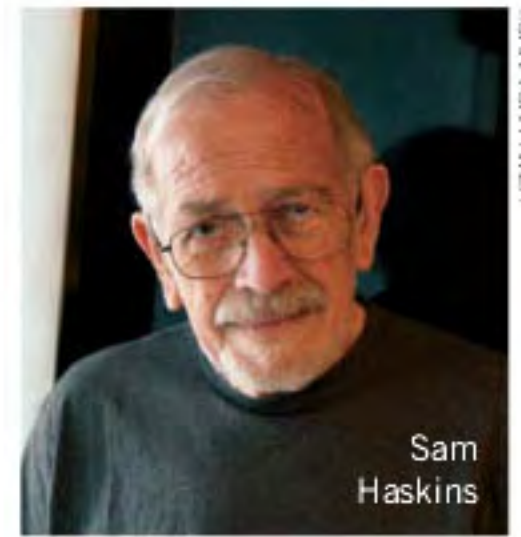
3. The gunfight: "A girl gets killed and Cowboy Kate is blamed and put in jail, but she escapes and goes in search of the real killer and finds her."

4. Cowboy Kate's gun: "The book has strong, graphic images with a lot of little humorous sketches thrown into it."

In 1964, the photo world was introduced to a whimsical beauty with the unlikely name of Cowboy Kate, star of an extended picture saga in the form of a lush coffee-table book, *Cowboy Kate and Other Stories*. With its pioneering use of visual narrative, artful black-and-white imagery, and tasteful, peekaboo nudity, the book was an international sensation, quickly selling out four editions and bringing fame to its creator, then-London-based photographer Sam Haskins.

Out of print by the end of the 1960s, *Cowboy Kate* has since become a sought-after collector's item. But this fall, Rizzoli is bringing out a new "Director's Cut" edition of the book, slightly revised by Haskins with 20 additional pages. "*Cowboy Kate* has become so expensive, the original printing, it sells for up to \$1,000 a book," says Haskins, now 80 and living in Australia. "The youngsters can't afford that. But they can afford the new book, which is as good as, if not better than, the original. This one lists for just \$45."

Images in the new edition have been digitally restored. "I scanned the entire book myself, with an Imacon scanner, from the original negatives," Haskins says. "By now they're old and scratched, so it was a monumental job to retouch all the pictures in Photoshop. But the final print job is very good—in fact, if you page through the original and you page through the reprint, most of the new images look even better." —JACK CRAGER



JOHN VON PAMER

Sam Haskins

Q&A

SAM HASKINS

You were shooting nude imagery at a time when it was not ubiquitous, right?

"Right. I had gone to art school, where you draw and paint and sculpt from the nude, so for me it was an everyday occurrence—it wasn't anything outrageous. But for a lot of photographers it was, and you could sense it in their work: There was a stilted approach. The models weren't alive, vibrant, breathing young girls, enjoying life. And that's what I tried to put across."

Do you miss the way it was in the 1960s?

"Absolutely, yes I do. And I miss the types of nudes that master photographers like Penn and Avedon used to do. The mass, over-the-top nudes that you see in men's magazines these days are so boring it's unbelievable. No more limitations, anything goes, and they are just hyperboring—big breasts, blatant nudity, nothing refined or with any finesse anymore. It's a different world."





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1

From Rowell's Sierra Club retrospective:

- 1.** "Moonlight at Concordia, Karakoram Himalaya, Pakistan, 1975." **2.** "Ron Kauk on Endless Bummer Near Mickey's Beach, Marin County, California 1990." **3.** "Wild Horses Below Fitz Roy, Patagonia, Argentina, 1985."

"I've known all along that more of what I am seeking in the wilds is right here in my home state of California than anywhere else on earth," Rowell said late in life, offering hope to less well traveled photographers. "But I couldn't say it with authority until I had all those journeys to Tibet, Nepal, Pakistan, China, South America, Antarctica, and Alaska behind me."



2

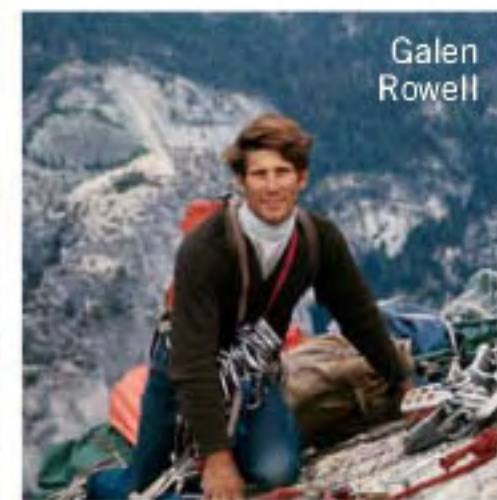
PHOTOGRAPHS BY GALEN ROWELL (MOUNTAIN LIGHT 4)

THE VIEW FROM ABOVE REMEMBERING GALEN ROWELL

Though in retrospect the mystique of Galen Rowell seems equal parts photography and adventure, the latter sometimes outweighed the former during his sadly shortened career. Rowell's adventure credentials were indisputable, but his pure landscapes verged on the sentimental. His signature use of the split neutral density filter—a tool that can impart a kind of artifice to the natural world—seemed driven more by a wish to make a scene conform to his feeling for its beauty than by the need to solve a technical problem in order to present its truth.

Nevertheless, the critical mass of images in *Galen Rowell: A Retrospective* (Sierra Club Books, \$50) shows that on balance Rowell was a superb photographer. It contains over 175 wonderfully edited and handsomely reproduced images, but it isn't just a picture book. It includes rich tributes from Rowell's friends and colleagues, including newsman Tom Brokaw, mountaineer Conrad Anker, and critic Andy Grundberg. In one, fellow photographer Frans Lanting paints Rowell as a transcendentalist in motion—a philosopher who actually lived his ideas.

—RUSSELL HART



Galen Rowell

HOMAGE LANTING ON ROWELL

"Galen was in perpetual motion all his life."

His strength and drive enabled him to go farther, higher, and faster than any other photographer I know. He was remarkably disciplined, both physically and mentally. When we worked together in the field, I marveled at the way he moved with absolute focus and economy of motion.

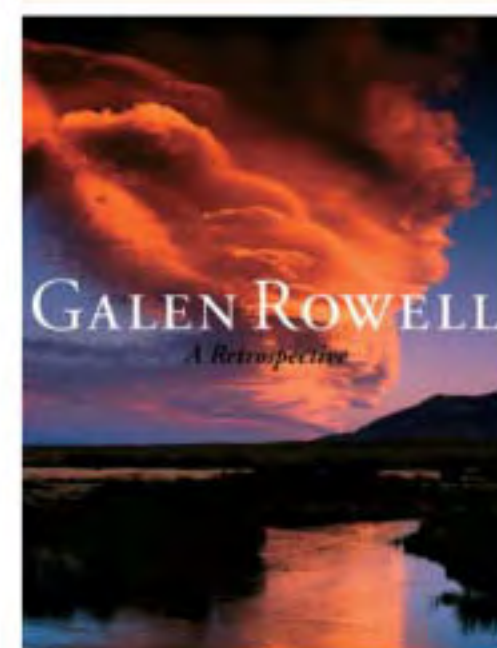
"But Galen did not just connect physically with landscapes. His photographic vision grew out of a unique mix of athletic abilities, technical skills, intellectual understanding, and artistic intuition, which enabled him to identify, chase, capture, and interpret those ephemeral moments when light and landscape interact in ways that transcend specific situations."

—FRANS LANTING

For Frans Lanting's complete essay from *Galen Rowell: A Retrospective* (below), visit AmericanPhotoMag.com.



3





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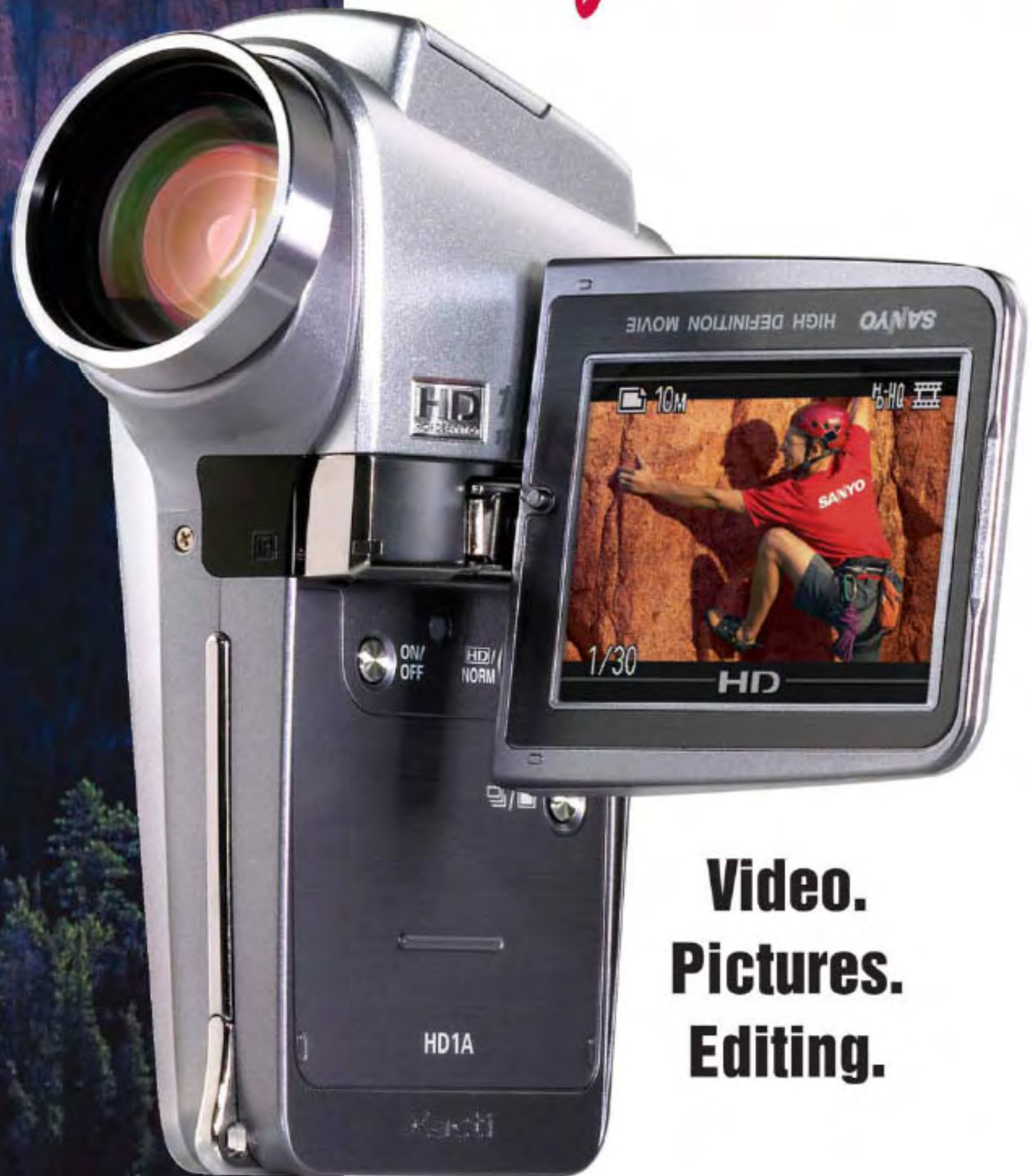
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STATE OF THE ART



For nature photographer **Frans Lanting**, these spiraled ferns are much more than pastel ornaments. "These ferns are among the earliest plant forms established on Earth—they've been uncurling fiddleheads for 370 million years," says Lanting, who photographed the pair at Hawaii Volcanoes National Park. "Their stems serve as conduits for an internal plumbing system of vascular tissue—a major innovation that helped early plants grow upright out of water." Lanting's insights evince some of the detailed research behind his latest project, *Life: A Journey Through Time* (see Master Class, next page), which explores our planet's natural history and biodiversity. The venerable subject matter has a high-tech context: In addition to a stunning new monograph, Lanting's work is featured in a traveling exhibit, a multimedia stage show with music by composer Philip Glass, and an educational Website. For venues and more details, visit lifethroughtime.com.

MASTER CLASS

FRANS LANTING

A PREEMINENT
NATURE
PHOTOGRAPHER
TAKES ON
NOTHING LESS
THAN THE
HISTORY OF LIFE
ON EARTH.
BY JACK CRAGER

In 1999, at the end of the millennium, nature photographer Frans Lanting found inspiration in the mating rites of horseshoe crabs. “I watched the crabs come out of the water to spawn,” Lanting recalls. “It’s an ancient ritual that goes back hundreds of millions of years, and not much has changed in the basic behavior of how those crabs do it. And I realized I could see the past in the present. So I tried to create an image of the crabs that evoked that sense of prehistory. And I thought, ‘If I can do that in New Jersey, it would be interesting to see what I could find in Australia, or in Brazil, or in South Africa’—places where things are more exotic to begin with.”

The experience led Lanting to embark on a global exploration of what he calls “slices of time”: distinct natural phenomena that shed light on the vast subject of life on Earth. “I’ve tried to explore the roots of biodiversity and connect what exists in the natural world today with its origins,” says the Dutch-born Lanting, 55, who lives and runs his



Tuatara, North Brother Island, New Zealand: "This lizard is a living fossil," Lanting says. "It's been around, virtually unchanged, for more than 240 million years. Because of their unbroken connection to the past, tuataras are perfect symbols for this project, because they've seen dinosaurs come and go. I used sharp side lighting with a Nikon Speedlight to emphasize the stoniness, the folds in the lizard's skin, mirrored by the cracks in the rock." All the images in Lanting's *Life* project were made with Nikon 35mm and digital SLRs, this one shot on film with a Nikon F6.



studio in Santa Cruz, California. The results of his odyssey include a lavish 300-page photography book, *Life: A Journey Through Time* (Taschen, \$50), as well as a traveling exhibit that debuts at the Dutch natural history museum in Leiden, Netherlands; a multimedia stage show featuring music by Philip Glass; and a Website dedicated to the project, lifethroughtime.com.

Meticulously researched—with help from Lanting's wife, writer/editor Christine Eckstrom, and several scientists representing natural history museums—the new book is richly detailed but light on technical jargon. Its broad scope and luminous photography recall a seminal 1971 monograph, *The Creation*, by Ernst Haas. "Haas's work had a huge impact on quite a few photographers, including myself," Lanting says. "He tried to capture in a very lyrical fashion the panoply of the natural world, but he never connected it to the scientific view of life. And that's what I've tried to do here—to translate the insights of science, bring them together in a holistic perspective about life on

Earth, but do it in a lyrical fashion through photographs that don't require people to feel like they're studying a biology textbook."

Lanting's project—at least thus far—deals more with the natural world than mankind's effect on it. The book has only a few images of humans, including a fetus, a pair of weathered feet, and shots of veins running through a hand and a brain. "We're recognizing that humanity, as a collective force, is altering the Earth in a dramatic fashion through climate change, or global warming," Lanting says. "And I intend to look forward and examine the consequences of climate change as this work continues. But I feel you can't really understand the present, or project into the future,

Water Lilies, Okavango Delta, Botswana:

"I wanted to get a different perspective on water lilies—we're always looking down on them," says Lanting, who shot this from the bottom of a swamp in ambient light with a Nikon F6 in an underwater housing. "Often I'm looking for different points of view to make the familiar look unfamiliar. This is a wonderful illustration of how plants respond to sunlight. That miracle of photosynthesis is visualized through those lily pads reaching up toward the sun."

Zebras, Masai Mara National Reserve, Kenya:

Lanting captured this with a Nikon 300mm f/2.8 telephoto lens. "These mammals have to have big guts to break down all that grass and the toxins within it. I thought it was interesting to focus on their butts and their guts," he says. "We all know what a zebra looks like anyway. They're surrounded by grass and vegetation, and that's enabled them to thrive."



STATE OF THE ART

THE PROJECT'S WEBSITE, [LIFE THROUGHTIME.COM](http://LIFE_THROUGHTIME.COM), SERVES AS AN INTERACTIVE COMPANION TO LANTING'S NEW BOOK.

Elephant and Kudu at Dawn, Chobe National Park, Botswana:

"There was a coming and going of animals at this watering hole," Lanting recalls. "I looked for that moment when there was a juxtaposition between the elephant and the smaller antelope."

Nautilus Shell, South Pacific Ocean:

"Nautilus are marine predators and they look like jellyfish or octopi, but they live inside shells," says Lanting, who shot this specimen in the studio with a Nikon D2X digital SLR. "Those spiraling shapes are cross sections through air chambers. That's what gives that nautilus the ability to rise up and down in the water—exactly the propulsion they've used for 400 million years."

Ashaninka Indian Feet, Vilcambamba, Peru:

"He was my guide in the rain forest; he had never worn shoes, and his feet had been molded through circumstance," Lanting recalls. "They're very muscular with big splayed toes, adapted to walking on substrates and the need to grip—it's natural selection right in front of you."



without understanding the past."

Lanting has high praise for Al Gore's film on global warming, *An Inconvenient Truth*: "It's the story of our time," he says. "But most of nature is not manifested in polar bears or penguins—it consists of microscopic life-forms, bacteria and what have you, and they will rule the world long after we're gone. A key part of this project has been to visualize the early stages of life on the planet, which deal with the evolution of bacteria and primitive ecosystems."

Lanting marvels that, for all the global effects of mankind, nature endures. "The past is still here," he says. "By tackling this photographically, I wanted to experience this fact myself—to immerse myself in it and prove that if a photographer like me can discover this, it really is accessible and open for anybody to experience." ■

"I FEEL THAT
YOU CAN'T REALLY
UNDERSTAND THE
PRESENT, OR PROJECT
INTO THE FUTURE,
WITHOUT AN
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Editor
Christine
Eckstrom
and Frans
Lanting.

STATE OF THE ART



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a personal history

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P O R T F O L I O

Silano spreads from
Harper's Bazaar (top
to bottom), 1967,
1967, and 1966.

On Fleeting Fame and Lasting Talent

The 1970s and 1980s produced a generation of intensely creative photographers. Here's why it's important to remember them. By David Schonauer



Bill Silano "He was my first revelation as an editor at French *Photo*," says Jean-Jacques Naudet. "The magazine published him three times in three years, in 1970, 1971, and 1972. At this time, the great American colorists included Ernst Haas, Art Kane, Jay Maisel, Pete Turner, and Hiro, but for me Bill was the best." Silano's pictures ran in *Harper's Bazaar* primarily, but also in *Town & Country* and other magazines. From the mid-1960s on, he emerged as one of the top five fashion photographers of the period, but his time at the top was relatively short. "We didn't see much from him after 1975," says Naudet. "He was a perfectionist. He could be somewhat difficult. Today he lives in the Hamptons, on Long Island."

The baffling calculus of fame is hard enough to get your head around, even without factoring in the strange metaphysics of photography.

Andy Warhol's theorem that everyone would have it for 15 minutes certainly factored in the power of images to transfix the culture's attention, as well as the growth curve of the mass media and its resulting tendency to shorten our collective attention span. The broad implication of this insight was that modern culture would treat the untalented and unworthy with unquestioning fascination. On the other hand, Warhol knew that everyone—even the truly talented—would be disposable, because the search for the next big thing was always on.

In this special section, we examine the fleeting nature of fame as it applies to photographers over the past 30 or so years. Why that period? Well, because it coincides with the history of this magazine, which was launched in 1978. More important, it was during this period that the visual language of photography became the predominant voice of our culture; it was also a



27 Mrs. Braverman, an Early Feminist...
 in Her Husband's Mouth. Black on Black. Delia Louisa with Black Chubb
 in the Disproportioned Death, Rochester, New York, 1968.

Krims's "Mrs. Braverman, an Early Feminist..." Rochester, New York, 1968.

Leslie Krims In 1974, the Foundation of Photography in Paris exhibited the work of Leslie Krims, in a show that also included the work of Duane Michals and Ralph Gibson. By that time, Krims was already being heralded as a photographic innovator who used his images to plumb the depth of his own psyche. By 1977 he had become such a big name that he was invited as the guest of honor at the photography festival in Arles, France. "He held a workshop in which he simply handed out pictures of himself," recalls Naudet. "The students asked for their money back." Krims's time in the spotlight came to an end in the early 1980s. He now teaches photography at Buffalo State University in New York.

Philip Dixon Born in Pasadena, California, Dixon's first contact with photography came when he got a job at a color lab. He began taking pictures and was published in fashion magazines. His big break came when he signed a contract with *Playboy*. Dixon has always brought a sleek sensuality to his images and has shot for major magazines (French *Elle*, *Harper's Bazaar*) and ad clients (Ray-Ban, Paramount Pictures). But his attitude toward success is laid back. Still based in his Moroccan-style palazzo in Venice, California, he says he's driven not by artistic ambition but by his dreams of retiring to Cabo San Lucas, Mexico.

© PHILIP DIXON



Dixon's shot for English *Elle*, 1991.

time when photographers exercised an extraordinary liberty to create and to stretch the boundaries of the art. Today we live in a world saturated with images that define who we are and what we are thinking about. The irony is that many of the creative minds that transformed the art over this period are at best overlooked, and in some cases nearly forgotten, by new generations of photogra-

phy enthusiasts. On the following pages, we hope to take a step toward remedying this situation.

A year ago, *American Photo's* editor at large, Jean-Jacques Naudet, began working on a list of photographers from the past three decades whose talent and lasting influence had not been given their due. Naudet (now living in New York) is the former

editor of the French edition of *Photo* magazine and a longtime champion of photography and photographers. As an editor and writer, he has chronicled the rise of several generations of photographers, going back to the 1970s. Moreover, he has personally known most of the great photographers of our time, giving him a unique perspective on the recent history of photography in Europe and America. "It was never enough for me to just look at someone's pictures," he says. "I always have to meet the photographers and get to know them on a human level to understand their work."

Over the years, Naudet noted how evanescent the career of a photographer could be. A particular style of fashion photography could make someone a star one day, then old news the next. Other photographers achieved great renown and then, because of personal demons, threw it away. Still others created long-lasting bodies of work, constantly reenergizing their creativity, but were overshadowed by other names. "The one thing about them all," says Naudet, "is that they were and are important talents that moved the art of photography in new directions. Their pictures influenced later generations of photographers, even though their names might have been forgotten."

When Naudet began making his list of these underrated photographers, the project was simply a kind of parlor game—an amusing discussion to have over lunch with friends. Later, it became apparent that his list needed to be published, if for no other reason than to remind young photographers of their artistic lineage. But there are other lessons implicit in the list—lessons about how careers begin and end, especially those that implode from the creative stress that comes with sudden success. "It is the individualism, the strong sense that they need to do things their own way, that makes them significant as photographers," says Naudet. But those very same qualities can cause them to self-destruct. "I am always reminded about what the legend- (continued on page 68)

P O R T F O L I O

Duane Michals

Duane Michals has been making photographs since the late 1950s, and he has always remained true to his highly individual way of working as he constructs his poignant, poetic, thought-provoking pictures and picture stories. Often presented in narrative sequences, these are typically complemented by manuscript texts that underline with wit and an elegant lightness of touch the philosophical themes that are central to the photographs. Michals's work has depth and a wry intelligence that effectively steers his sensitive observations on central aspects of human experience—yearning, ambition, vanity, vulnerability, and loss—away from any hint of the pompous or pedagogic.

The small formats, and even the black and white that he favors, have become unfashionable to a photographic community in thrall to the contemporary art world, where color predominates and pictures are regularly judged by their high-impact potential to "hold the wall." Though Michals may feel a complete indifference to fashion and a certain scorn for the perceived wisdoms of the art market, he has been tempted to express his bemusement through teasing satire—and to great effect. His sequence "Who is Sidney Sherman?" is a mischievous send-up of the hype and intellectual pretension that can exist in the academic-curatorial world and that can ultimately cloud people's ability to engage their instincts and emotions. The first "self-portrait"—in totally unconvincing drag—bears the *(continued on page 86)*

No American has the
on any



SAL

right to impose his private morality
on other Americans.



EVATION

Denis Piel

Denis Piel's first photographic assignment left him well fed, if not rich. The job was to shoot a huge display of vegetables. "I was so poor, the client had to give me an advance to buy the vegetables," recalls Piel. "In the end, however, my picture was so bad that I didn't even show the client. So I lost the job. But I ate the vegetables for two weeks."

Born in France and raised in Australia, Piel launched his career in Paris and London, but success eluded him. It wasn't until 1979 that he got his big break, in the form of a telephone call from Alexander Liberman of Condé Nast. Soon Piel was shooting highly eroticized images for *Vogue* and other magazines. His legendary shot of Andie MacDowell, at right, was shot for Italian *Vogue* but actually ran in French *Vogue Homme*. "In fact, sensuality is the only thing that interested me in photography," admits Piel. "My whole visual approach to photography is based on voyeurism. All my photographs were made to give the viewer the impression that he or she is taking part in a very private moment."

By the beginning of the 1990s, Piel had virtually stopped taking pictures. He began making films and experimenting with new visual technologies, but he never achieved the kind of success he'd had with photography. "Today he lives in a *mas sublime* in the southwest of France," says Naudet. —JEFFREY ELBIES





MacDowell in
Piel's "Andie
smells undies,"
Italian Vogue,
circa 1986.

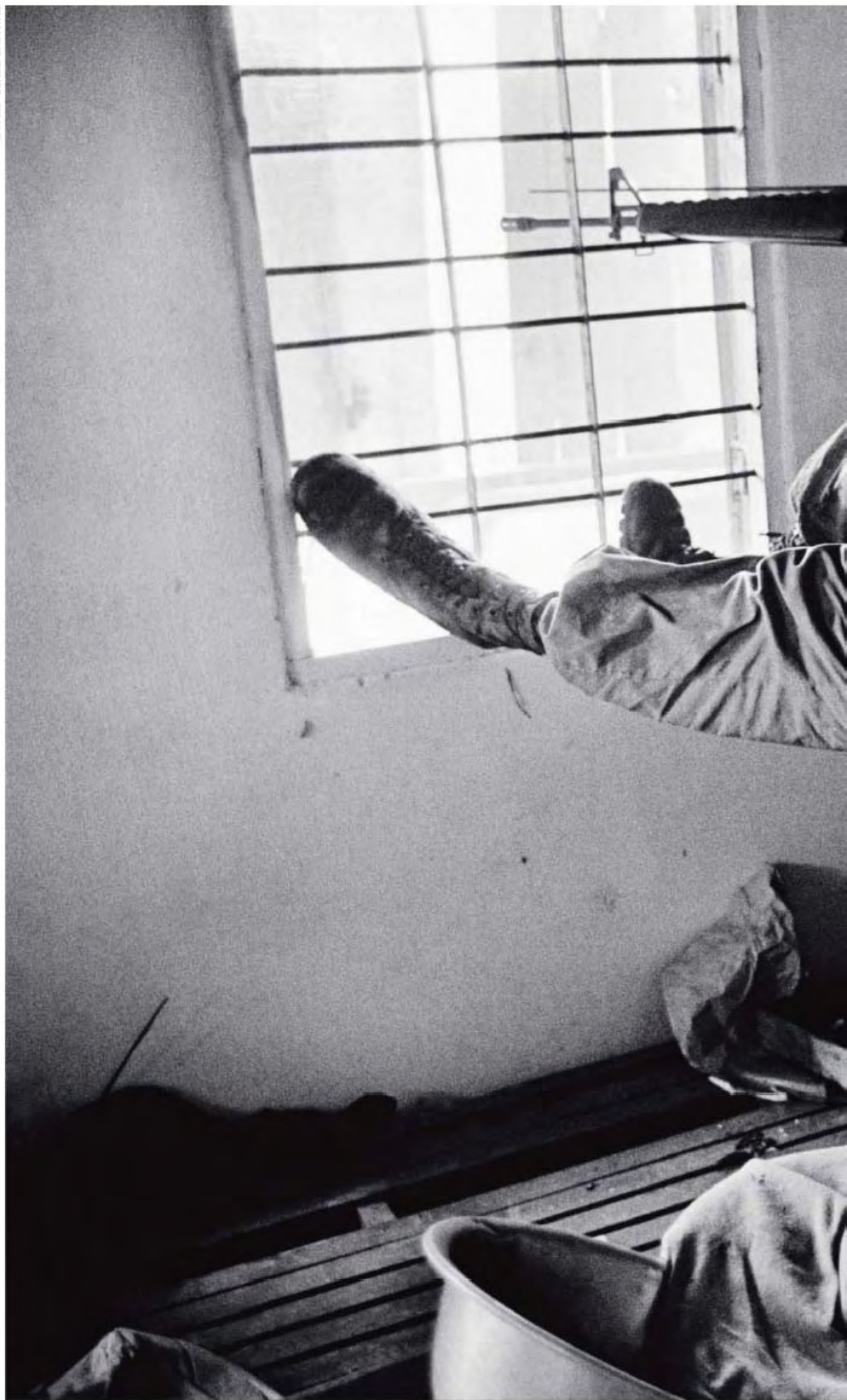
"The Battle for Saigon," from Jones Griffiths's 1971 book, *Vietnam Inc.*

© PHILIP JONES GRIFFITHS

Sunday, February 13, 1972. Anyone who purchased London's *Sunday Times* newspaper would be confronted with an image on the cover of that day's magazine supplement that distilled the full tragedy of war. The discreet typography read "The Vietnamese noncombatant." The photograph showed the head and shoulders of a Vietnamese woman, her leathery hand clasped to her face. Her head is entirely wrapped in bandages, and a label held to her wrist with wire identifies her as just another statistic in the unforgiving brutality of military conflict. It is an image of the most abject pity, an indelible indictment of war in all its arbitrary horror and cruel futility.

This powerful picture's author was Philip Jones Griffiths. Born and brought up in Wales, his interest in photography was sparked in the 1950s. He won a place to study pharmacy at Liverpool University and started to work as a pharmacist. But his passion for picture-making was to determine his career, from his first part-time work for the *Manchester Guardian* to his decision to abandon pharmacy and launch himself as a freelance photographer in 1961. His core interest was social documentary work, undertaken from a profoundly sympathetic humanist concern for the downtrodden, for the incidental casualties of social and political injustice. Jones Griffiths was a powerful believer in the potential of photography to redress injustice and inequality. His has always been a passionate, crusading spirit, uncompromising and combative in causes that have inspired him.

In the summer of 1966 he went to Vietnam. Over the next few years Jones Griffiths traveled extensively throughout that war-torn country, seeking the grim reality of the conflict as it dragged the civilian population in provincial towns and in the (continued on page 87)





Philip Jones Griffiths

Christie
Brinkley by
Mike Reinhardt,
circa 1980.



Bill King

In December 1987 the photographic and fashion worlds turned out at the Frank Campbell funeral chapel in Manhattan to pay respects to a young photographer who had taken the industry by storm. Bill King, who had died of complications of AIDS, was a “wonder boy” best known for his witty, energy-filled fashion images, shot elegantly against white seamless, in French and American *Vogue*. Today, however, King is barely mentioned in books and other histories of photography and fashion. “He has been erased,” says Naudet. “He needs to be remembered.” —J.E.

Mike Reinhardt’s fashion pictures are characterized by an exuberant sense of fun. He seems to operate in an eternal summer. If the sense of joie de vivre appears authentic, it is for good reason. Reinhardt was not illustrating an aspirational ideal; he was making pictures of his own life. His favorite models were his girlfriends, and he lived to the hilt the playboy life that the pictures recount. Through the 1970s and 1980s, Reinhardt led a working life of beaches, beautiful, lively girls, and exotic travel, courtesy of Condé Nast, the Hearst Corporation, and other sponsors.

Reinhardt’s style appears simple, but it is a deceptive sim- (continued on page 87)

Mike Reinhardt

P O R T F O L I O

From King's
1986 French
Vogue spread.







AIDS patient
Ken Meeks,
San Francisco,
1986.

P O R T F O L I O

Alon Reininger

In 1988, *Life* magazine ran a series of pictures by Alon Reininger depicting the growing crisis of the AIDS epidemic. Until that time, AIDS, for many Americans, was simply a “gay disease,” an affliction affecting big cities like New York and San Francisco. But one of Reininger’s pictures—a portrait of AIDS patient Ken Meeks taken in 1986—gave the disease a frighteningly human dimension. Meeks died only three days after the picture was made, but his image went on to become an emblem of the epidemic. “I did not want to do just a story about Ken Meeks. Ken was a character in a bigger story,” says Reininger. “He knew that I was taking his picture in a broader context. It just happened that I took a picture of him in one particular situation that struck a raw nerve with a lot of people.” Reininger ended up winning numerous awards for his AIDS work, including the World Press Premier Award.

In a sense, that story overshadowed everything else he’d ever done, which was a great deal. Born in Tel Aviv, Israel, in 1947, Reininger got his start in photojournalism covering the 1973 Yom Kippur War for United Press International. In 1976 he became one of the founding members of the Contact Press Images agency. Over the years he has covered social and political unrest around the world, from southern Africa to Central America to China. He spent the 1990s working in California, covering social issues like immigration, crime, and education. Today he is based in Los Angeles. —J.E.

Hiett's "Miami Beach" for Italian *Vogue*, 1999.



Steve Hiett

Steve Hiett had no defined ambition to make a career as a fashion photographer. His student years, including his final spell at the Royal College of Art in London, had opened his eyes to many influences and disciplines. His instinct was for a diversified approach, and his skills as a typographer and graphic designer were from the start as integral to his creativity as was his vision as a photographer. And he would be the first to remind you that his love of popular music—The Beach Boys, Chuck Berry, *et al.*—has also been a constant force in the way he thinks about making pictures or pages. The mood, the pace, the visual rhythms, and effects that he achieves have their parallels in the music that he loves. When asked recently why he is so fond of very wide-angle lenses, his response was, “I like distortion. I like Jimi Hendrix.”

When, around 1970, the fashion world started to regularly employ Hiett to make his distinctive pictures, his aesthetic and sensibility were already well defined. He hit the ground running as a fashion photographer and discovered that the medium, though in some ways prescribed and seemingly limiting—always the formula of girl or girls, the garments, a location—nonetheless offered him endless opportunity to explore variations on a central theme that always obsessed him. Every Steve Hiett picture is a fixing of a dream. “Photography,” he explains, “is about recording what you see. Fashion photography is about depicting *(continued on page 88)*



Stan Malinowski

P O R T F O L I O



Julie Foster at
Busch Gardens
in Tampa for
Vogue, 1977.

In 1965, Alexander Liberman, the editorial director of Condé Nast publications, realized that American culture had changed and that *Vogue* was not keeping pace. He wanted to bring more sensuality and eroticism into the pages of the fashion magazine, so he stunned the fashion world by calling in Stan Malinowski, a young photographer who had grown up in Chicago and had been making a name for himself shooting for *Playboy* and other magazines. Malinowski went on to shoot for *Vogue* for five years, producing sexy, colorful, and surprising imagery that gave the magazine the very qualities Liberman had been looking for. "Stan always reminded me of Charles de Gaulle, and he was always full of ideas," recalls Naudet. "But he had one dream, and that was to own and direct his own magazine." In 1987 Malinowski launched *Metro*, an art and lifestyle publication. "He lost everything on that project," says Naudet. "But he is still very happy, and he swears that one day he will launch another." Malinowski, whose Website, modelpix.com, exhibits much of his work, recalls his career fondly. "I photographed just about every top model of the late '70s through the mid-'80s," he says. "There are just three that I missed: Sharon Stone, Kim Basinger, and Brooke Shields. Even today I would love to photograph those women... perhaps now even more than when they were modeling." —J.E.

© STAN MALINOWSKI

Gallant's racy
1977 shot of
Apollonia
Von Ravenstein
for *Interview*
magazine.

P O R T F O L I O



Ara Gallant

He was born Ira Gallantz in 1932 in the Bronx but later changed his name because he felt Ara Gallant sounded more exotic. And the life he led was, indeed, an exotic one. Gallant started his career in fashion as a hairdresser, working at Bergdorf Goodman as one of the city's top colorists. In the mid-1960s he was approached by *Vogue* and began working exclusively as a hair stylist on photo assignments. In fact, he was the first hair stylist to be paid for such work. (Before, stylists *(continued on page 88)*)

For just a few years, tragically cut short by his death in a car accident in 1981, Chris von Wangenheim was riding high as a fashion, editorial, and advertising photographer. His hard, sexy, decadent images survive among the most exemplary illustrations of the high-glamour look of the 1970s. Von Wangenheim found his form early in the decade. His sensibility precisely matched the new fashion trends, whose most distinguished photographic exponents were Helmut Newton and Guy Bourdin. Born the son of an aristocratic German officer in Berlin in 1942, von Wangenheim infused his work with the strong influence of his German roots. His pictures, like those of his hero and mentor—and fellow Berliner—Newton, carry echoes of the decadent aspects of Weimar Berlin. There are references *(continued on page 89)*

Von Wangenheim's
1976 publicity
shot of Lisa Taylor
for Christian Dior.



© CHRIS VON WANGENHEIM

Chris von Wangenheim



Stephen Shames



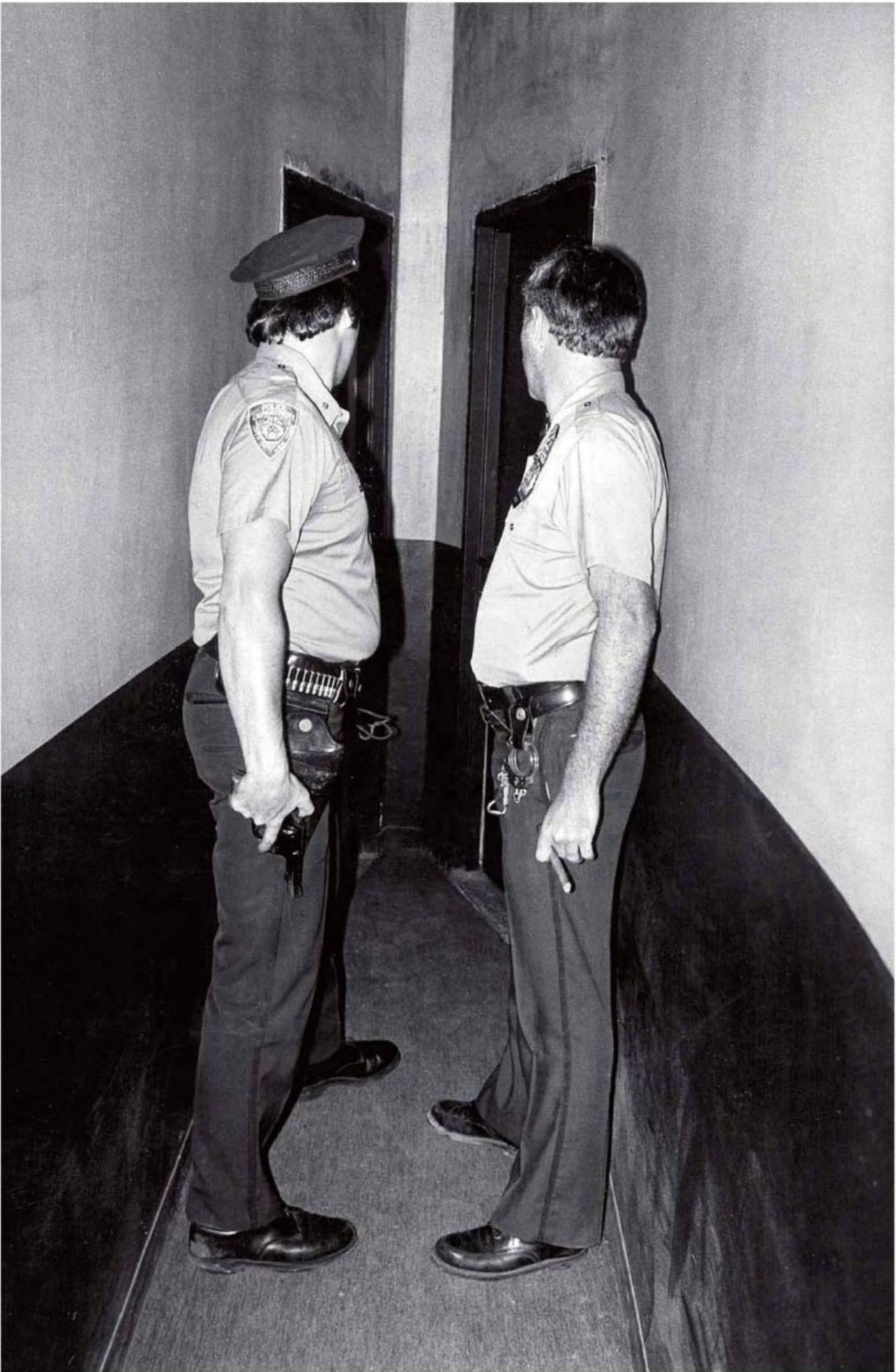
Shames's 1971
overview of Black
Panther George
Jackson's funeral.

He came of age at a time when photojournalists and documentary photographers began to plumb social issues and American culture with a depth and originality never before seen. But Stephen Shames says his real themes are the basics of the human condition: "My focus is love, hate, abuse, neglect, and hope," he says. "I photograph survivors, children who achieve redemption in a hostile world."

Shames began taking pictures seriously while he was in college, at the University of California at Berkeley, in the mid-1960s. His first real project was a documentary effort about the Black Panther Party, which had taken root in nearby Oakland. "I met the Panthers in 1967 and continued to photograph them intensively," says Shames. That work is being collected in a new book, *The Black Panthers*, out this fall from Aperture. "My work often has to wait years to get in print," says Shames. "Then, when magazines finally get around to doing some of the stories I pioneered, they don't use my photos because they are 'too old.'"

"Shames's work is highly individualist," says Naudet. The photographer himself says his pictures are "content driven, not graphically driven." Over the past four decades he's worked on a variety of tough, unglamorous subjects: poverty, child prostitution, street kids in India, AIDS orphans, and teen sexuality, among them. And he's still as committed as ever, even when he can't find a publisher. He is currently working on a book with children in northern Uganda. —J.E.

© 1971 STEPHEN SHAMES



"Street Cops"
from Freed-
man's epony-
mous 1982
photo book.

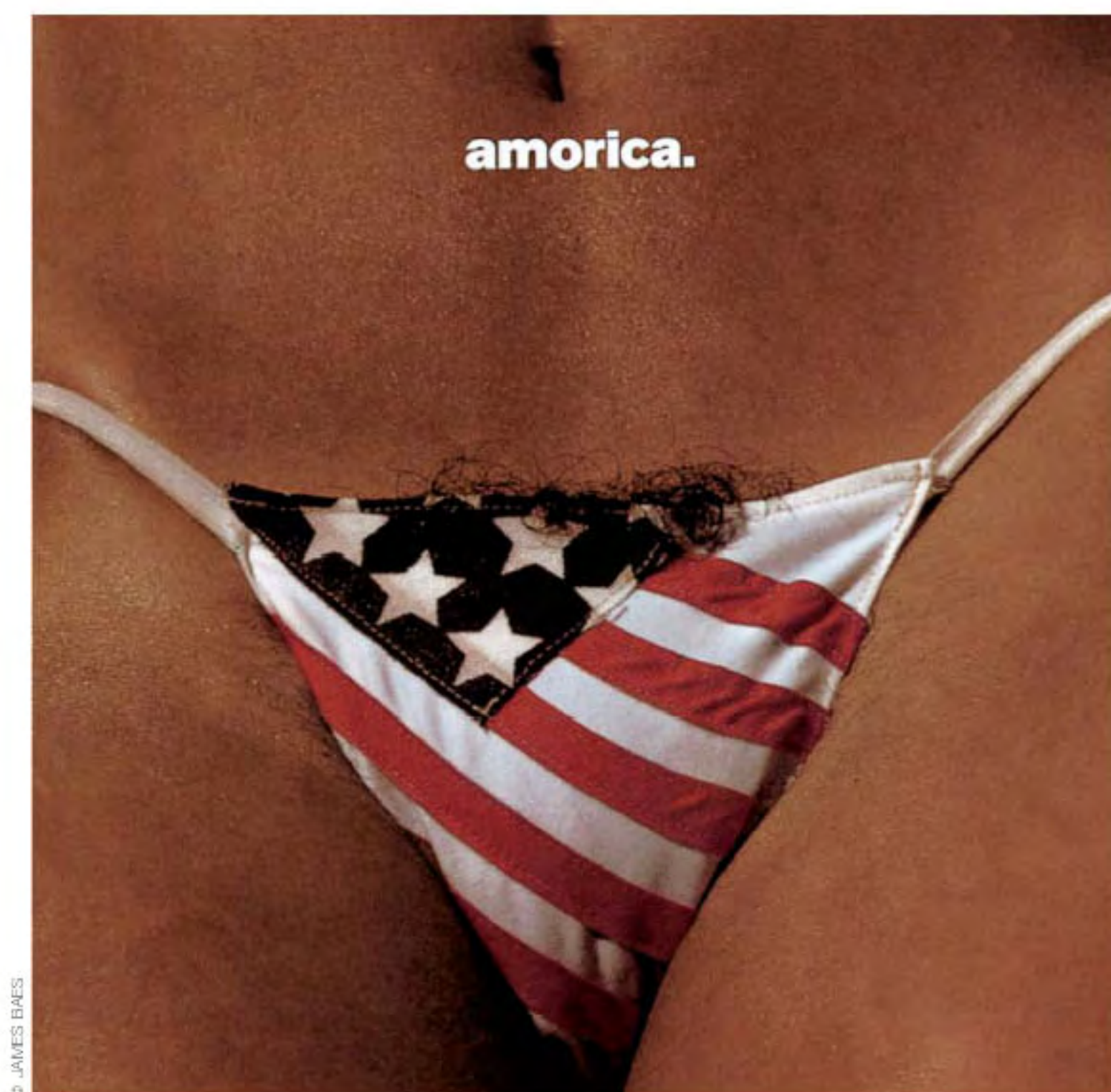
I was the kind of kid who always dreamed of being kidnapped by Gypsies," says Jill Freedman. "Unhappily, I never met any Gypsies until I was an adult, and by then I was too old for them, or they were too old for me."

Instead of leading the Gypsy life, Freedman did the next best thing and became a photographer. Actually, she had other dreams while growing up. At age 10 she wanted to become the heroine of a Jack London tale. At 12 she decided to run away from home, a project that lasted only two days. At 18, with \$100 in her pocket, she boarded a freight ship bound for Israel. After two weeks there, and with no money left, she began hitchhiking around the country, sleeping at night in the desert.

She returned to the United States, which at the time was being torn apart by racial divisions and the Vietnam War. Freedman became an antiwar activist but grew frustrated. Instead of protesting, she decided to take pictures. "The first time I saw one of my contact sheets, it was like a miracle," she says. "I was saved—photography was what I had been looking for my whole life. I was convinced that I could be a good photographer."

Freedman photographed circuses, cops, firefighters. (Indeed, she was granted special access to the New York City Fire Department in the 1970s—one of the few photographers to be granted that privilege.) Her pioneering photography was gritty, real, and always full of passionate intimacy. "She was someone who lived with very high highs and very low lows," recalls Naudet. "That always came through in her photographs and made them impossible not to look at. I would encourage any young photographer to study her work, to see how to bring realism into their pictures." —J.E.

Jill Freedman



© JAMES BAES

James Baes

James Baes is the absolute master of his genre. And if his name and talent are rarely acknowledged within the world of critics, curators, or historians, it is because he operates principally in a territory of image making that is largely shunned by the custodians of photohistory's pantheon. Baes has enjoyed a long and successful career as a magazine and advertising photographer specializing in the highly styled, highly eroticized female nude. Working exclusively in color, he has developed a powerful signature style—often imitated, rarely matched.

Born in Paris, Baes became acquainted with the female form while spending time with his father, Emile, an artist whose subject was the nude. His discovery in his

father's library of the exuberant plein-air California nudes of photographer André de Dienes sowed the seed of his own aesthetic. From an early age, Baes traveled a great deal between France, Italy, Egypt, and the United States. While studying film and television production at the University of Southern California, he was seduced by the light and landscape, by the emerging potential of the media, and by the imagery of the American Dream. He made his commitment to photography as a profession and ultimately settled in the U.S.

Baes has made pictures for countless magazines and has acknowledged as crucial in his development the opportunities to photograph fashion and the nude provided in the 1970s in (continued on page 102)

Cover image for
The Black
Crowes' 1994
album, *America*.



© CHARLES HARBUTT

Harbutt's "Boys Smoking in Car, NY," 1963.

Charles Harbutt

I can date with some precision my first encounter with the work of Charles Harbutt. I had become closely involved in organizing a benefit auction in March 1975 for London's pioneering Photographers' Gallery. A wide array of photographers had been asked to submit prints in the hope that the eventual proceeds of the sale would generate enough money to resolve the perilous financial difficulties the gallery faced. It was make-or-break time for Sue Davies, the visionary director of this young, respected, but precariously underfunded institution. The sale still stands as a historic occasion—the first substantial showing of contemporary photography at auction. It was the very first occasion on which work by many distinguished photographers who are today well established in the marketplace was offered in a specialized sale at auction. Among the offerings were prints by Robert Frank, Helmut Newton, and Irving Penn.

Budget limitations meant that we could

not illustrate every picture in the auction catalog. One image that struck me and that I chose was a curiously intriguing street scene, made in Liverpool in 1971. The picture was taken from a high vantage point. The architecture was not intrinsically interesting, yet the anonymous urban moment was inflected with a potent, somber mood. The sky was dark. The buildings had a seemingly gritty texture and bleak tonality. But the gaze was irresistibly drawn, and the imagination challenged, by the bright graphic pattern of street markings and, at their center, a white shop front with a solitary man running past. The picture was signed by Charles Harbutt, though his was not a name I had been previously aware of. It was the sort of picture that only an eye that truly sees can find and capture. Such subtle pictorial insights—fleeting, structured, enigmatic—are the privileged serendipity of the visually gifted.

The sale was attended by Sam Wagstaff, now legendary as an inspired and highly

influential collector and as the partner and mentor of Robert Mapplethorpe. I was very gratified that he bought the Harbutt picture, as well as paying the top price of the sale, £260, for Penn's portrait of Colette.

Charles Harbutt, who now teaches photography at Parsons The New School, has enjoyed a long and diverse career in his chosen medium. He graduated in journalism and became a freelance photographer in 1959. He joined Magnum in 1963 and eventually became its president, leaving to found a new cooperative agency, Archive Pictures, in 1981. Though widely published and exhibited—the picture described was included in his 1974 book, *Travelog*—he has never sought a high public profile. Harbutt has remained quietly committed to his faith in the medium's expressive potential, favoring the found, rather than the constructed, moment, and carrying the torch for all the best traditions of photography as a tool of engagement with the world. —P.G.

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(continued from page 45) ary Harper's Bazaar art director Alexi Brodovitch said about photographers," muses Naudet. "He said even the greatest, most creative ones only have ten years on top."

Some of the names on his list have certainly been around longer than ten years, and many are well known in photography circles. Yet, Naudet feels, their contributions as photographers still haven't been fully recognized. "Photographers like Matthew Rolston and Duane Michals have achieved great success and a great deal of respect over long careers," he says. "But I believe that we still don't see them for the innovators they are. Each in his own way has changed photography profoundly."

Naudet is not alone in that assessment. Takouhy Wise, co-director of New York's Staley-Wise Gallery, which sells the work of many of the great fashion and celebrity photographers of the 20th century, agrees that while photographers like Michals are highly esteemed in photographic circles, the art market, by and large, ignores them. "Matthew Rolston is still an important editorial photographer, after all these years, and that is a remarkable achievement," she says. "Yet the art market has never responded to him the way it did to, say, Herb Ritts."

Early during the researching of this special feature, Naudet teamed up with another person who knows a little about photography over the past 30 years:



An early cover by Rolston.

Matthew Rolston

In 1981, at the G. Ray Hawkins Gallery in Los Angeles, a young curator named David Fahey put together an exhibition of three young photographers who were reshaping Hollywood glamour: Herb Ritts, Greg Gorman, and Matthew Rolston. Of the three, Rolston, who got his start shooting for *Interview*, was both the most successful and the least visible. "I prefer to stay anonymous," he says. "My job is to capture the myth of my subject—their myth, not mine." Rolston went on to direct music videos, and he remains at the top of the photo world, shooting covers for editors like Jann Wenner of *Rolling Stone*, with whom Rolston has had a 20-year relationship.

Alex Chatelain

Born in Paris in 1941, Chatelain assisted Avedon and Hiro in the mid-1960s. By decade's end he was a top shooter in his own right, who, along with Patrick Demarchelier, Mike Reinhardt, and others, pioneered a new, youthful style of fashion photography.

became close friends, and together they witnessed the rise of photography as a collectable art. (Wagstaff died of AIDS in 1989.)

It was a remarkable time in the history of the medium. Looking back at the magazines from that era, it becomes apparent very quickly just how different it was culturally and aesthetically from the one we now live in. Whether the differences are for the better or worse depends on who's doing the looking.

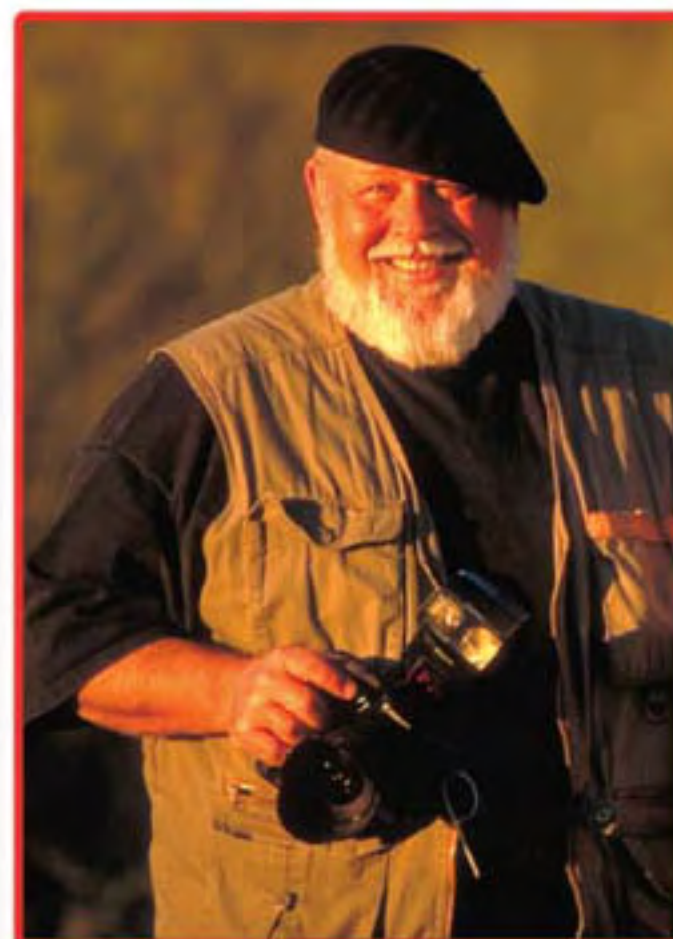
The '70s and '80s, prior to the AIDS epidemic, were periods of unprecedented personal liberty, and the surge of social freedom was reflected in the photos being published. The sexual revolution of the 1960s, enabled in no small way by the advent of the birth control pill, spilled over into the fashion pages of magazines. In Vietnam, photojournalists, allowed unprecedented freedom by the military to go where they liked and to shoot what they wanted, covered war in a new way. After the war, this taste of freedom led news and documentary photographers to delve more deeply into social and political issues. At the same time, international photo agencies like Sygma and Sipa provided freelance photojournalists with economic security and editorial backing, allowing them to pursue stories they found personally moving.

"In all types of photography, one thing was the same during this period," says Naudet. "This

© ALEX CHATELAIN (2)



Chatelain's work from *Vogue*, 1986 (left) and 1979 (right).



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McKinley shots for *Harper's Bazaar*, 1974 (left) and 1973 (right).



was when photographers became stars, when magazines would hire someone for his or her particular point of view." Photographers were no longer merely staff functionaries sent out to illustrate stories; they became auteurs who often flaunted their eccentricities, because those were exactly the qualities that editorial and advertising clients were interested in purchasing.

"This led to an incredible kind of creativity during that period," says Naudet. "You had photographers stretching the limits, inventing new things, because they were allowed to and encouraged to."

The empowerment of photographers to create was especially apparent in fashion, and Naudet admits that his "underrated" list is weighted heavily toward that genre. "Partly it is because I love fashion, I love women, and I once wrote for fashion magazines, so I was very aware of this world," he says.

Fashion was also where art and commerce came together to reflect and ultimately to define the culture of the time. Helmut Newton and Guy Bourdin tapped into personal fantasies and took fashion photography to new places. But if those two photographers are well known today, others, like Chris von Wangenheim (who, says Naudet, was the artistic heir of Newton), have largely been overlooked. Bill Silano, who shot extensively for *Harper's Bazaar*, was a master of composition and design. Alex Chatelain brought

a simplicity and freshness to fashion. New Zealand-born Barry McKinley brought a lushness and elegance to women's and men's fashion. Bill King turned women into icons, especially in a long series of ads for Blackglama. Philip Dixon also brought a singular sensuality to fashion and to celebrity portraiture. Leslie Krims captivated collectors and curators with fine-art photography that turned his private impulses into a visual theater of the absurd.

Bill Cunningham is another case entirely. His photos can still be seen each Sunday in the *New York Times*. For decades, he has been chasing the celebrated (such as a reclusive Greta Garbo) and the anonymously stylish through the streets of New York, documenting the history of our culture on a weekly basis. Yet, because he is almost fanatical about not

Barry McKinley

McKinley is perhaps the most forgotten among all the forgotten photographers of the past 30 years. Born in New Zealand, raised in Australia, he launched his photographic career in Europe at the end of the 1960s. His agent, Frances Grill, brought him to New York, where McKinley began working for *Interview*, *Esquire*, and, later, *GQ* magazines. He brought a happy, vivid sense of realism to fashion, especially men's fashion. He died in 1992 of complications from AIDS. His archive of images went to the late Howard Gilman, a famed photo collector.

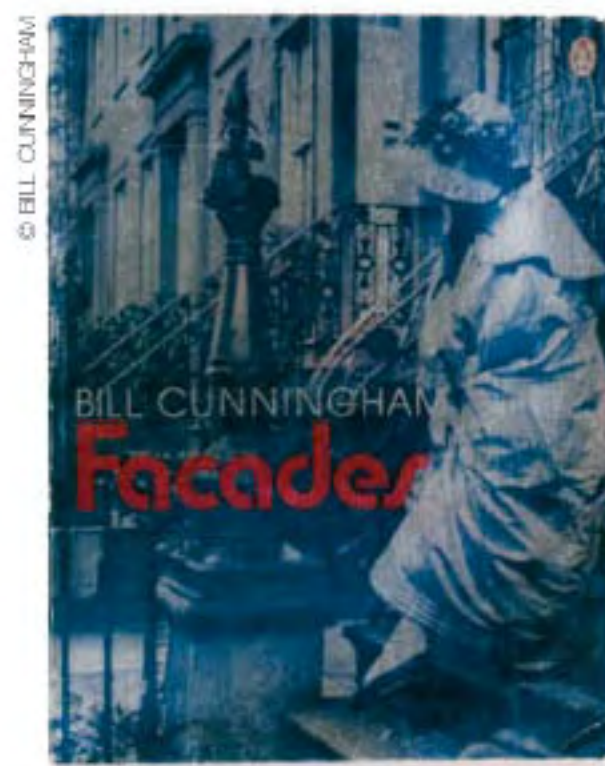
Bill Cunningham

For decades, Cunningham has been the informal, almost invisible but all-seeing eye of the fashion world, catching images of its traveling troupe of characters—models, designers, stylists, celebrities, and acolytes. Shooting at the corner of New York's 57th Street and Fifth Avenue, he has captured fashion's real life. His images, seen in the *New York Times*, suggest an awareness of the connections between the artifice of the self-conscious world of fashion and the everyday expressions of personal style.

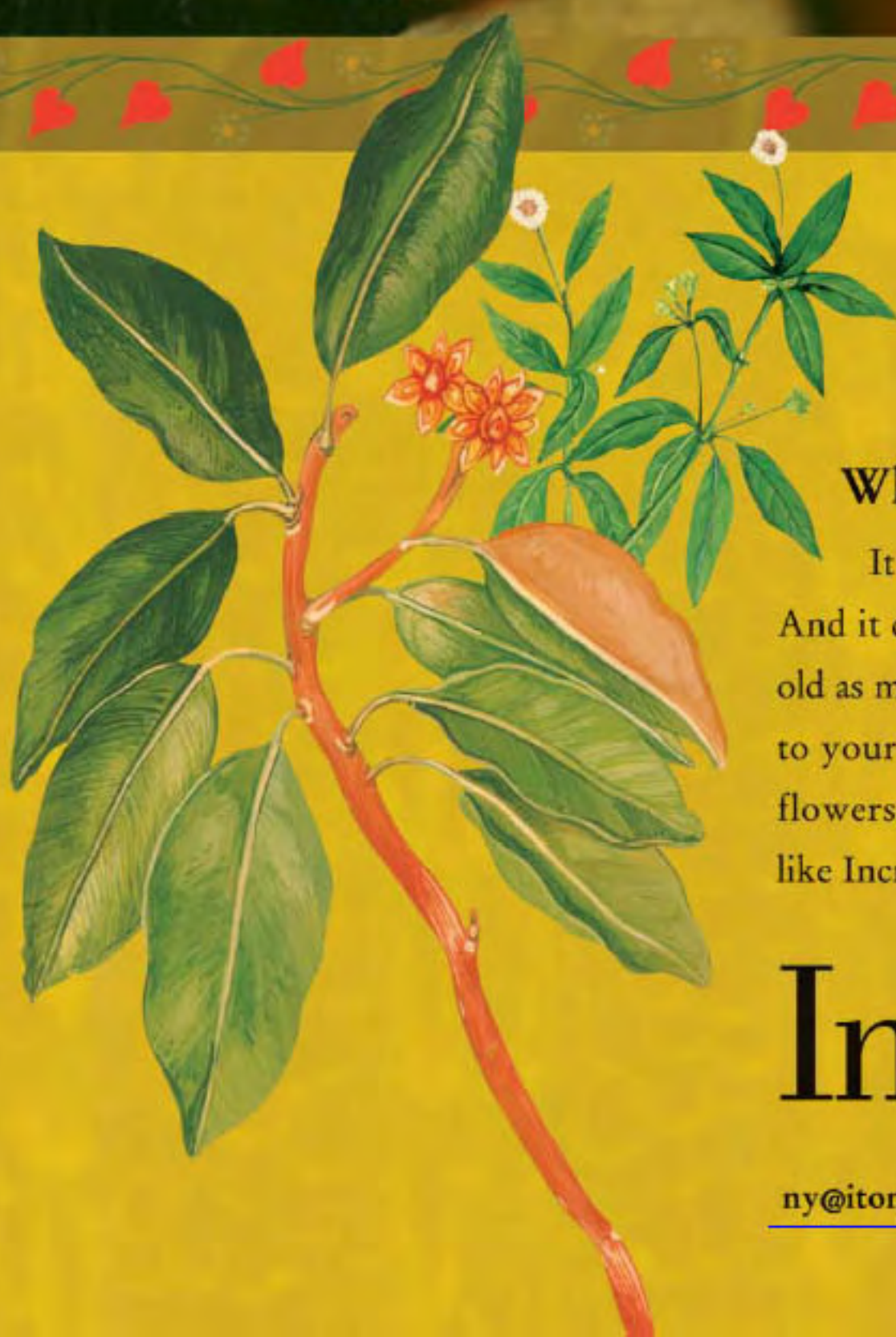
promoting himself beyond the realm of the newspaper, his efforts have been largely overlooked.

The portrait of the '70s and '80s that emerges from our portfolio shows just how provocative photographers could be, once upon a time. The culture has changed since then, in interesting ways. Fashion magazines now would probably not publish an image of a supermodel fondling her own undergarments, as French *Vogue Homme* did with Denis Piel's memorable image of Andie MacDowell; nor would they be likely to run Ara Gallant's fashion photo of two men snorting cocaine, as *Interview* did in 1977. Today we live in a more conservative era, at least as it relates to advertising-driven media. In researching this portfolio, we were, in fact, obliged to set aside many images—images once thrillingly published by mainstream magazines—because of their "controversial" sexual or cultural nature. The creative imperative now often comes not from individualistic photographers but from marketing departments whose goal it is to avoid offending cultural pressure groups.

Does that mean photographers today are less innovative than those who preceded them? Perhaps, says Naudet. "The key is for photographers now to look to the past for inspiration—not to imitate, but to see the creative dimensions and all the possibilities of another time."



Cover of Cunningham's 1978 book, *Facades*.



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Who Do You Love?

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Some notable players in the photo world offer their opinions.

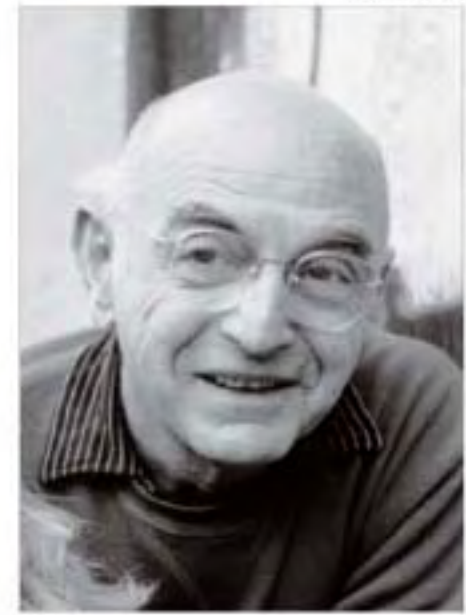
Edwynn Houk, gallery owner:
"There are a number of photographers who are well known to insiders but who deserve a place in the broader public. **Brett Weston** stayed in the shadow of his father's work even though his own abstract, geometric interpretation is a strong departure and real contribution of a distinctive style. People know **Manuel Alvarez Bravo's** name but not his work. He was Mexican at a time when Mexico wasn't a name associated with photography, and museums didn't make an effort for one photographer.

COURTESY EDWYNN HOUK GALLERY



Ilse Bing was well known in Paris in the 1930s, but she faded into obscurity when she was in an internment camp. Being a woman at a time when there were opportunities to practice photography but not to receive recognition, she never recovered her reputation in the U.S. Finally, I view **Danny Lyon** as a successor to Robert Frank. He was well known at the time of his earliest projects, but as his books went out of print, younger collectors didn't familiarize themselves with his work—few have even seen Lyon's original prints."

Duane Michals



Duane Michals, photographer:
"People I like are never part of movements. They can never be duplicated. They're true originals, and there aren't many of those. People who are 'rated' are people in the loop—trendy, hip. The truly original people, like **Arthur Tress** and **Chema Madoz**, are 'underrated.' Tress is totally out of the loop, and Madoz, with his wit, is completely original. He's also got a terrific imagination, and unless one brings imagination to observation, photography is simply reproducing reality. I like people who challenge reality, who don't reinforce banality. Neither Tress nor Madoz will appear on the list of the 100 most influential photographers."



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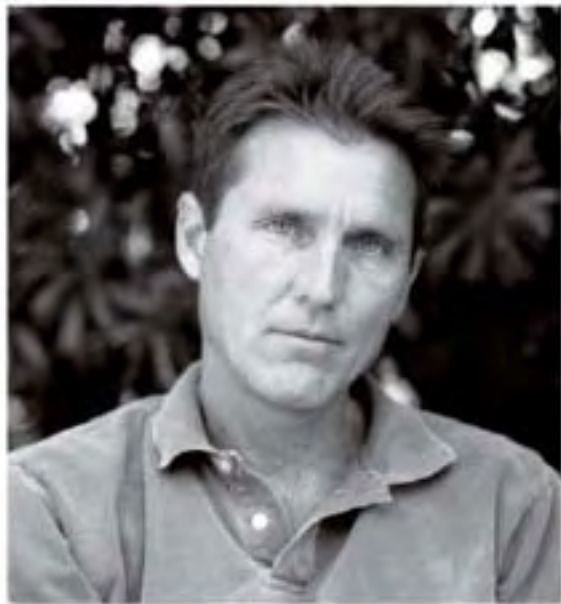
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Mark Klett



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Mark Klett, photographer: "By his own choice, **Nathan Lyons** has sought to pursue a path he hoped would not become 'institutionalized'—not a pursuit one would choose to become a mainstream figure. Moreover, Nathan has always looked for alternatives to the mainstream, which automatically means he's put himself on the edge of things, making him less visible to those who search only the center. But it also makes him a magnet for those who look for other paths. In the late 1970s, Nathan was concerned with

the overall field of the photo world and the developments of its practitioners, and, in this world, vision and culture were combined territories. This influence has come to be felt even more strongly through Nathan's students, many of whom are now in positions to influence the photo world, like Anne Tucker, curator at the Houston Museum of Fine Arts, or Buzz Hartshorn, director of ICP in New York. Photography is similar to medicine, with numerous specialties, but in photography the specialties don't interact with one another. 'Fine-art photography' is a very small world associated with galleries, museums, and university art programs. It's not like rock music; the products of this world have never been widely seen because the artists are often exploring things that are not already coded in general consciousness. It's not that photographers don't want to be famous, it's just that very few of the views from the edges of culture make the mainstream. Ansel Adams was an exception—and it helps to have a long life."



Stephen Cohen

© KEN MERFIELD 2004

Stephen Cohen, gallery owner: "Recognition comes as a result of many factors, including timing, personality, where given photographers are located, and what they are shooting—if they're shooting a specific community, they may be well known in that community but nowhere else. Within the world of photography, **Maureen Lambray, Ken Ohara, Tseng Kwong Chi, Edmund Teske, and Anthony Friedkin** have each become very well known, but they're not familiar to the world at large, possibly because when many of them started out, there were no galleries to show their work in."

Elliott Erwitt, photographer:

"It would be easy to name photographers who are overrated—fashion photographers—but there are so many fine photographers who are underrated that it would be unfair to name just one. Look at the *New York Times*, where the quality of photography has so leaped forward—these are not known photographers, they're just workaday photographers who take wonderful pictures. Recognition comes as a result of luck, timing, and the situation at large. For instance, while the level of photography right now is very high, the outlets aren't great."



Elliott Erwitt

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Katy Ford



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Katy Ford, model agency owner: "**Francesco Carrozzini** has not achieved the recognition he deserves, but only because he's new—everyone will recognize him soon. His work is a combination of art and fashion, and he's got what it takes to make it in the fashion world. First, you must do good work. Next, you have to be ambitious and flexible enough to travel the whole world and work with new people. Finally, you have to perceive the personalities in this business as fun and interesting. Some artists don't want to deal with people, but in fashion, interpersonal skills have to be as good as art skills."

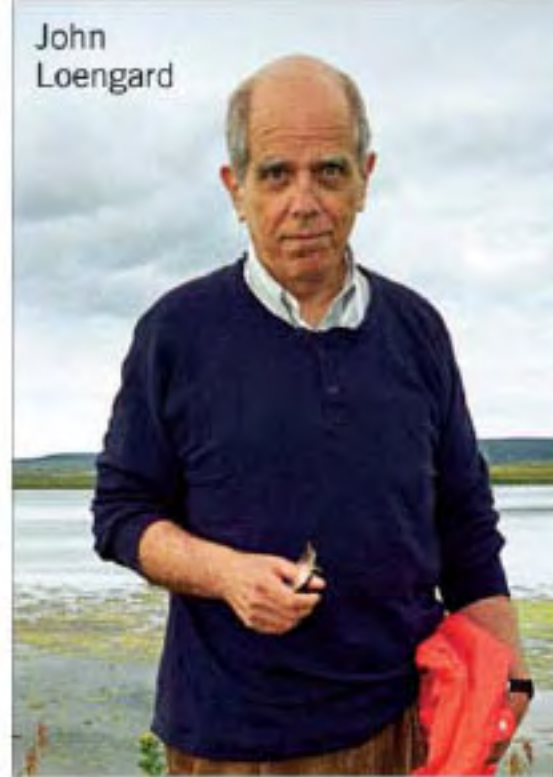
Sam Abell, photographer: "In 1977, **Pam Spaulding** of *The Courier-Journal* in Louisville, Kentucky, commenced a one-year project photographing someone entering a difficult, unknown world. She chose to shoot the first year of a new mother. Now, nearly 30 years later, the mom has three kids and Pam's still shooting them. People don't know about her because she's so modest, but she's earned underground cult status for the longest-going project ever. She was the inspiration for a workshop I taught at Santa Fe. After Pam studied anthropology at Harvard on a Nieman Fellowship, her project became more sociological, but it remained the deepest, most heartfelt, and most stylish one I've ever seen. She plans to donate it to the University of Louisville archives."

Sam Abell



© BILL LUSTER

John Loengard



© ELIZABETH KALKREUTH

John Loengard, photographer and writer: "**Bill Cunningham**, who shoots fashion and style for the

New York Times, has produced a phenomenal amount of work in the past few decades. Many photographers bring back photos from dangerous places for middle-class viewers to say, 'Oh, that's wonderful, I wouldn't dare go there.' But Billy shoots on the streets of New York, capturing what's right in front of your eyes—something most photographers wouldn't bother with. He photographs the obvious, taking over from the late Slim Aarons. Slim knew, and Billy knows, what's important to photograph, where to get it, and how to shoot it."

David Fahey



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David Fahey, gallery owner: "**Shelby Lee Adams** has diligently been working a number of years documenting American subcultures, especially in Appalachia. The portraits he does there are not what you would characterize as traditionally beautiful images; they're not beautiful people, but they're beautiful photographs, which is only recognized later on, as it was for Walker Evans, Robert Frank, and Garry Winogrand. I would rank Shelby Lee Adams with them—great photographers making great photographs. Similarly, for 40 years **Steve Schapiro** has been an active working photojournalist, documenting the American social landscape, but he's been so busy making pictures that he's had no time to work on a career. His work is diverse, varied, and distinctively his own. Finally, **William Claxton** and **Herman Leonard** were both committed to jazz photography. It's difficult to make a great photograph of a great person, but with music, it's even more difficult—a photographer has to be in the moment, and that's rare. They've each given us a rich view of portraiture along with the history of jazz."

© ALEC SOTH



Alec Soth

Alec Soth, photographer: "Aside from the fact that **Roger Mertin's** photography is remarkable, the diversity of things that he did is truly astonishing. It's inspiring when a photographer allows himself to change. Mertin had a superdry sensibility; his clinical, large-format rendering of the world was so dry—even dryer than Stephen Shore's—that it took people a long time to recognize it. He brought German sensibility into American art and he was one of the new color photographers, along with Stephen Shore, but he just didn't get the recognition he deserved."

Amy Arbus, photographer: "One of the most underrated photographers of my generation is **Neil Selkirk**, whose *See No Evil* is a glorious book with some startling images of hawks and rodeos as well as stellar portraits of directors, politicians, and cult leaders. Although his style is unmistakable, he is astonishingly versatile. Also, humor in photography is highly underrated. It is a rare gift. **Joyce Ravid** and **David Graham** make images that tickle the funny bone and warm the heart. They share a love of irony and unlikely juxtapositions."

© JOHN SPILLOS



Amy Arbus



Jill Freedman

Jill Freedman, photographer: "**Sid Kaplan** is one of the few master black-and-white printers. He's been printing for Robert Frank for forty years—he's the only one Frank would use. Consequently, his photography isn't particularly recognized. Also, people generally are known by what agent they have, who they ingratiate themselves to—but Sid's pretty low-key, photographing the Lower East Side. While most people are overrated, he's not given near enough credit as a superb photographer." —AS TOLD TO JUDITH GELMAN MYERS

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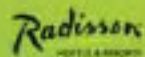
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Patience, says **John Isaac**, is a wildlife photographer's most important asset, more valuable than supertelephoto lenses and a fast-firing D-SLR. This ursine landscape makes his case. Countless photographers visit its location, Brooks Falls in Alaska's Katmai National Park—a spot where spawn-minded salmon seem to leap into the nearest open maw—to get the classic bear-bites-fish shot. But when Isaac arrived, the sun was playing hard to get. “Many photographers were disappointed because it was foggy, and they left,” says Isaac, onetime chief of the United Nations’ photo unit. “But I waited, and then the bear in the foreground walked toward me, into better light.” Isaac’s patience paid off with what painters call atmospheric perspective. Shooting with an Olympus E-330 D-SLR, Isaac switched from the supertelephoto he’d been using to the E-system’s standard 14-54mm zoom set to 30mm, stopping the lens down to f/14 for enough depth of field to keep the distant bears as sharp as the fog would allow. The result is a altogether different, impressionistic view of this thoroughly photographed place. —RUSSELL HART

D-SLR WORKSHOP

IS BIGGER STILL BETTER?

DIGITAL BACKS FOR MEDIUM-FORMAT SLRs OFFER ADVANTAGES OVER 35mm-STYLE DIGITAL SLRs. READ THIS TO FIND OUT IF THEY'RE WORTH THE PRICE. BY MICHAEL REICHMANN

Reichmann shot this Icelandic landscape (left) with the 39-megapixel Phase One P45 digital back on a Contax 645.



for more pixels overall but also bigger individual pixels. And these translate not only into higher resolution (larger files) but also wider dynamic range (the ability to capture more detail in both highlights and shadows) and lower noise (digital "grain").

While 35mm-style D-SLRs now top out at close to 17 megapixels, the latest one-shot medium-format digital backs have reached a staggering 39 megapixels. That native resolution covers a huge print size of 23x30 inches at 240 pixels per inch, and with proper technique permits enlargement to double that and beyond. Such big prints may not be needed, but even at moderate sizes photographs can benefit from the ultra-fine detail produced by these backs.

And what about those bigger pixels? With their help, a medium-format digital back records 16 bits of tonal information per color, compared to a 35mm-style D-SLR's 12 or 14 bits. The difference is much bigger than it sounds. Those 16 bits translate into 65,536 levels of brightness, as opposed to 4,096 levels for 12-bit color. This produces greater tonal and color smoothness in photographs, especially valuable when a file will undergo extensive manipulation in post-processing.

The third advantage of digital backs is that, as with their film-using cousins, you can swap them out. Since the digital back is a separate unit, a photographer may freely upgrade to a newer or better model but still use it on the camera with which he or she is familiar. And it's also possible to switch the digital back with one that takes 120 or 220 rollfilm, either as a backup or because you want to shoot film for specific requirements and effects.

A related advantage is that a medium-format digital back can be used on just about any view camera. (You attach it with an adapter plate.) This allows you to employ tilts, swings, and shifts for perspective and sharpness control, often vital in product and architectural photography and useful for special effects. This capability also gives you access to the world of large-format

Auto aficionados have an old saying: There's no substitute for cubic inches. It means, simply, that more horsepower is always better. In photography, the same idea can be applied to the size of the film or electronic sensor you use to capture images. Just as medium-format film delivers sharper, smoother pictures than 35mm, interchangeable digital backs designed to work with medium-format film cameras produce higher-quality output than do digital SLRs with chips that are 35mm-sized or smaller, all else being equal. But there are other important considerations besides sheer image quality,

and you as a photographer need to decide if digital backs are worth the extra cost and effort. Here's a look at the pros and cons.

Digital backs: The pros The most obvious advantage of a medium-format digital back is the sheer proportions of its image sensor, but this goes beyond pure resolution. Most models have sensors that are roughly the size of a 6x4.5cm film frame, twice the area of a full-frame 35mm-size chip (such as in the Canon EOS-1Ds Mark II) and four times that of the APS-C-sized sensors found in the majority of 35mm-style D-SLRs. This allows not only

TECH AND VISION



Above: The Phase One P45 back on the Contax 645.
Below: The Hasselblad H2D with its 39-megapixel digital back.



optics, which includes lenses designed specifically for use with digital backs.

Digital backs: The cons There's a downside to medium-format digital, of course. The medium-format camera bodies and lenses that you need to begin with are expensive, and digital backs are very costly—in the range of \$10,000 to \$33,000. For many working pros, though, this is simply the cost of doing business (mitigated by financing, leasing, and/or depreciation) and is more than justified by the cash flow generated by the equipment. Whether you're a full-time pro, an

advanced amateur, or a fine-art photographer, medium-format digital can eventually pay for itself by eliminating the costs of film, processing, and high-end drum scans—often thousands of dollars a year.

While the size of digital backs and medium-format camera systems is what allows them to accommodate a larger image sensor, that size is also their Achilles' heel. The whole rig is usually much bigger and heavier than a 35mm-style D-SLR. What's more, the lenses tend to be slower for any given angle of view, and you have fewer to choose from. Wide angles are less wide, telephotos aren't as long,

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When traveling, rest assured that airport X-ray machines will not hurt memory cards. You can safely transport cards in carry-on bags or in your pocket (in a case, of course). Film? Put it in your carry-on, and get a hand check at security if possible. But if you can't, don't fret. In the U.S., the scanners used to check carry-on bags are safe for all but the highest ISO film. But never, never, never put your film in your checked luggage. The powerful scanners used on checked bags can fog your film.

Feel free to send your own tip to editor@popphoto.com.

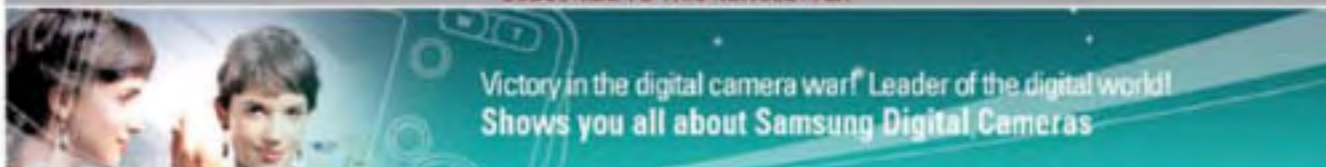
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and there are few, if any, less expensive third-party lenses to be had, as there are with 35mm-style D-SLRs. Medium-format cameras also lack the sophisticated metering and AF systems (if they have autofocus at all) of current D-SLRs.

Medium-format digital backs are also a lot slower than D-SLRs in their framing rate, typically just one frame-per-second versus anywhere from three to more than eight frames-per-second in D-SLRs. (This is mainly due to the extra data they must handle.) And they're a lot more power hungry than D-SLRs, limiting the number of frames per battery charge.

The real clincher that dissuades many photographers from digital backs is that, depending on the model, you may need to shoot with a storage drive tethered to the camera. This adds size, weight, and some degree of awkwardness, slowing down your shooting process. And a final consideration is that the image sensors



in most digital backs do not have the anti-aliasing filters found in D-SLRs. These filters lessen moiré patterns in linear details, and are a virtual necessity with the small sensors in most D-SLR models. But they accomplish this by softening fine detail, and that would defeat the purpose of a digital back. Though less prevalent, moiré patterns do turn up in some medium-format digital images. This means you may need to spend more time retouching, depending on the subject matter. ■



Left: The Leaf Valeo 22Wi offers wireless image transfer to a Pocket PC. Top: The 33-megapixel Sinar eMotion 75.

DIGITAL BACKS: LEGACIES AND FUTURES

As more and more professional photographers switch to digital SLRs, the number of medium-format camera makers has dwindled dramatically. Bronica and Contax have shuttered their businesses; Mamiya recently sold its camera operations to another company. Rollei's 6008-series cameras are attractive but incompatible with most digital backs. For the moment, **Hasselblad** is the primary medium-format player in the U.S.

Luckily, independent companies such as **Phase One**, **Leaf**, **Eyelyke**, and **Imacon** (itself now part of Hasselblad) make digital backs for almost all major medium-format bodies produced during the past decade—even discontinued models. Most of these cameras were developed before digital capture became a reality, yet even a 50-year-old Hasselblad can be fitted with a state-of-the-art digital back. (Just do careful compatibility research before buying.)

Last year, despite its corporate changes, Mamiya started shipping the **Mamiya ZD**, a 22-megapixel digital SLR with a nonremovable back and medium format-sized sensor. This first-of-its-kind product is still not available in the U.S., though. **Pentax**, whose medium-format film cameras do not use separate backs, says it will ship its own integrated 18-megapixel medium-format digital SLR before the end of 2006. Both the ZD and the new Pentax will use existing medium-format AF lenses in their respective lens mounts, offering attractive alternatives to photographers who already own camera systems from either company. —M.R.

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EDITOR'S CHOICE



1 Nikon D80 Hard on the heels of Nikon's advanced-level D200, this newcomer costs \$700 less—yet gives you identical image quality and many of the same assets, in a package made smaller in part by the switch to SD memory cards. These include its 10-megapixel CCD image sensor; a large, bright viewfinder; and a 2.5-inch LCD. The D80 also offers speeds from ISO 100 to 3200, wireless flash control, and D-Lighting processing (which does in camera what the Shadow/Highlight tool does in Photoshop). Though its files are bigger than those of the six-megapixel Nikon D70s, the D80 doubles that model's continuous-burst rate to 23 Large/Fine JPEGs. About \$1,000.

PERFECT SCORE

TEN-MEGAPIXEL D-SLRs ARE COMING FAST, FURIOUS, AND VERY AFFORDABLE.

2 Pentax K10D The first ten-megapixel D-SLR from Pentax, this camera features trendsetting 22-bit analog-to-digital conversion and image processing that's two-and-a-half times faster than in outgoing *ist D models. Its sculpted body is bigger and heavier than the six-megapixel K100D and K110D, and unlike those models is weatherized. While its K-series siblings run on AA cells, the K10D takes a dedicated Li-ion battery good for 730 shots per charge. Standout K10D features also include the biggest, highest-



magnification viewfinder in its class; interchangeable focusing screens; and sensor-shifting Shake Reduction. About \$900.

3 Canon EOS Digital Rebel XTi

From the front it's a dead ringer for the eight-megapixel EOS Digital Rebel XT. But in back, Canon's third-generation entry-level D-SLR distinguishes itself with a high-res, wide-view 2.5-inch LCD that doubles its predecessor's area. (The screen also serves as a huge alphanumeric display.) Still petite, the XTi is the first Canon to be fitted with the company's own 10.1-megapixel CMOS sensor, which we're anxious to test against the 10-megapixel Sony CCDs used by competitors. Also first in a Canon body, the new chip is "dusted off" with the shake of a piezo motor. About \$800. —JONATHAN BARKEY



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1 Canon PowerShot G7 Canon's top-ranking compact earns its stripes with an image-stabilized 6X optical zoom, which folds completely flat into the rangefinder-retro body; third-generation DIGIC processing, which promises faster startup, autofocus, and shutter response; and compatibility with SDHC cards, which allows the camera to capture up to 4GB of uninterrupted video. A new feature is face detection, for more reliable AF with people pictures. About \$600.

2 Olympus Stylus 1000 Olympus brings its stock-in-trade weatherproofing to this 10-megapixel, 3X-zooming model, but that's not all. The camera can apply digital image stabilization both during and after a shot: For pictures already captured, it remembers which way the camera moved during the exposure (based on data from an internal gyro-sensor) and retouches accordingly. About \$450.

3 Panasonic Lumix LX2 This 4X-zooming model serves up true wide-angle capability (28mm equivalent) with its 10 megapixels. Mega OIS keeps the image sharp, providing as much as four stops of shutter speed latitude in handheld shooting. The camera can capture both stills and movies in wide-screen 16:9 HDTV format, if you like. And it wouldn't be a Lumix without the funky flip-animation mode for piecing stills together into a movie. About \$500.

4 Casio Exilim EX-Z1000 As you'd expect, Casio takes the prize for the slimmest 10-megapixel compact. Most of this tiny camera's back is taken up by its 2.8-inch LCD monitor, shaped to a wide-screen 14:9. Zooming is 3X. The usual surfeit of Best Shot modes includes the amusing but handy eBay setting; more valuable are the camera's ability to shoot at ISO 3200 and its Rapid Flash feature, which fires off three flash shots with no pause in between. About \$300.

5 HP Photosmart R967 Viewing the huge three-inch LCD on HP's top model is like holding a backlit snapshot in your hand. Rather than stabilize its 3X zoom



optically, the R967 uses digital anti-shake to counteract subject or hand movement—but the real gee-whiz starts after you take the picture. Then, the camera functions as a sort of miniature editing station, allowing you to adjust shadow and highlight levels, remove red-eye, stitch up to five shots, add a border, and slim people down—in image files, anyway. About \$400. —DAN RICHARDS



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Michals's
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self-portrait
"Who is
Sidney
Sherman?"



WHO IS SIDNEY SHERMAN

*Sidney paints his fingernails shocking pink,
a brilliantly audacious gesture that exposes
the dis-corroborative gender bias of Estée Lauder's
vacuity, while trenchantly confirming
lipstick as a phallic ploy of alpha males
vis-à-vis Derrida's strategies of dis-corroboration.*

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Duane Michals

(continued from page 46) caption "Sidney paints his fingernails shocking pink, a brilliantly audacious gesture that exposes the dis-corroborative bias of Revlon's vacuity, while trenchantly confirming lipstick as a phallic ploy of alpha males vis-à-vis Derrida's strategies of dis-corroboration, while disorienting in a dizzying maelstrom of contradiction." Point made.

The triangular relationships that Michals sets up between images, words, and ideas make him a maverick operator in a community that has traditionally preferred its photographers to play by the rules and to conform to the precepts of photography "pure" and "straight." But challenging perceptions and expectations, questioning all givens, is central to Michals's personality and to his art. He makes words and pictures work toward something that becomes greater than the sum of the parts. And since his own words can be so effective, it is perhaps foolish to fumble toward ways of evoking him. It is better to allow him to speak for himself. He does so persuasively, with warmth and with humor.

I well recall my first meeting with Michals in London on the occasion of a talk he gave at Hamiltons Gallery during an exhibition of his work. He proved himself a totally engaging and inspirational speaker, and the echo of his spoken words gave a special resonance to the text that accompanied one particular image in the show. This made a lasting impression on me and is worth quoting in full. The work was titled "Arcadia." The text explained: "While wandering in Arcadia, I chanced to meet myself as a young man. He asked me if I knew the things in life he should pursue. I thought then answered as best I could. If I were young again and you, I would will my mind to always be free for truth flourishes in freedom, and it is the root of integrity. The search for truth flourishes in unfettered serendipity's surprise. Stay free to risk the possibilities of life. Be free of the fear of

failure, since true failure is to be afraid to fail. Remember now never happens twice, and fate is never late. Free yourself from the want of things, and find happiness in nothing, for only nothing lasts. Life is a great question, but no question can be answered till it is asked. That is your task, to free your curiosity and ask of me impossible questions, whose answers can be seen in the twilight of my imagination's dreams, where I invent the meaning of everything." Duane Michals has never stopped asking questions nor stimulating others to do the same. —PHILIPPE GARNER

Philip Jones Griffiths

(continued from page 50) countryside into a mire of death and destruction. Jones Griffiths made it his particular task to document the plight of ordinary people, the noncombatants. In 1967 he joined Magnum as an associate, becoming a full member in 1971. He represented unequivocally the moral values and social conscience of its founding fathers, Robert Capa, Henri Cartier-Bresson, George Rodger and David Seymour.

Vietnam Inc., first published in New York in 1971, gathered in book form some of his most powerful images from his long reportage. It is a savage indictment of war in general and specifically of American policy in pursuing a fight that could never be won and within which the political decision-makers appeared to find it all too easy to discount the human costs. The *Sunday Times's* feature announced the publication of the book in the UK and reached a very substantial audience. Jones Griffiths and his fellow war photographers brought their unflinching visual account of the reality of the war in Vietnam into the consciousness of a vast public, shifting public opinion and helping to bring the destruction to an end. His 2003 book, *Agent Orange*, showed the tragic consequences of the indiscriminate use by the Americans in Vietnam of this innocuously named but devastatingly toxic chemical herbicide. Jones Griffiths's disgust at man's capacity for thoughtless destruction has not softened with age.

Today, inquisitive cameras are kept well away from the battlefield, and independent photojournalists are generally denied access to the so-called collateral effects of war. Jones Griffiths would surely not consider himself a hero, yet his ambition to use his camera in the service of humanity, his commitment to a free and responsible press, demand respect and mark him as a heroic figure in the history of photography. —P.G.

Mike Reinhardt

(continued from page 52) plicity that can only be achieved with a good deal of charm, energy, intuition, and visual flair. Details of dress, makeup, hair styling, props, and location had to be carefully prepared. All was then thrown into an unpredictable race against time to catch a mood or a gesture on the run, like a glass of champagne that must be quaffed before it goes flat. Reinhardt was one of a generation of photographers who favored this seemingly spontaneous, more naturalistic approach at a time when high glamour, styling, and production values dominated the pages of fashion magazines. These photographers, including Frenchmen Patrick Demarchelier, Alex Chatelain, Gilles Bensimon, and American Arthur Elgort, wanted their pictures to have the vitality of good snapshots, the girls to be animated and to convey a feeling of youthful energy.

Reinhardt could boast a distinguished artistic lineage. American born of German parents, his grandfather was the celebrated theater producer Max Reinhardt, his grandmother the actress Helene Thimig. He did not opt for an artistic career; he was practicing law when he was drawn into the world of fashion, working from 1965 for the New York-based Dorian Leigh model agency. Within a couple of years he decided to move from the business to the creative side and he learned the skills needed to become a fashion photographer.

Reinhardt came to prominence through his encounter with model Janice Dickinson. She was extroverted and expressive, unpredictable and completely uninhibited. Dickinson had an irrepressible smile and a dynamic energy that brought fashion pages to life. She and Reinhardt became lovers and close collaborators. Reinhardt's relaxed, instinctive way of working gave Dickinson freedom to perform for the camera. They made countless vibrant and seductive pictures that celebrate their close personal and professional collusion. Reinhardt's subsequent muse was Christie Brinkley, an archetypal all-American blonde. Inspired by these and other models, and with an instinct for the qualities of light and color that could make a picture sparkle, Reinhardt brought his particular magic to fashion magazine pages over a period of years. Eventually he turned his back on this profession and established himself in the restaurant business in Los Angeles. —P.G.



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Steve Hiatt

(continued from page 57) what you are thinking about. It is a process of constructing stills from your imagination."

Hiatt has always stubbornly stuck to his own way of doing things and will not conform to a rigid brief. "You have to just disappear into your dream world when you take photographs. Don't listen to anyone else," he says. What he does incorporate are the lessons learned from the countless artists, designers, and photographers

whose work has informed his curiosity about making pictures. Hiatt's visual memory bank is considerable and wide ranging. The archetypal Hiatt image situates his model in a low-key suburban setting and creates a slightly off-kilter mood. The images are pin-sharp, the color saturated, yet there is an enigmatic, romantic feeling, often the suggestion of longing or loneliness. Hiatt will cite the "strange, poetic effect" on him of the London street pictures of Roger Mayne that he first saw in the publication *Uppercase 5* in 1962. Or

he will evoke "the sense of disquiet in early street scenes by Francis Bacon." He sees his work as very English in spirit, though he has made most of his pictures elsewhere, principally in the U.S. He likes the punch of strong sunlight and for years, long before it became hip, used Miami's South Beach district as a location. "My dreams are sharp, and bright, and in color," he says. Kodachrome II was the film made to match the pictures in his mind's eye.

This integrity, and Hiatt's lively ability to pull together a successful and memorable image out of seemingly slight ingredients, has ensured his ongoing success in a business that is swift to discard photographers who cannot sustain a consistent level of creativity. But if Hiatt is appreciated by editors and peers within the fashion publishing world, his name is little known beyond. He has never been one for self-promotion, and though he sets himself a high standard, wanting both to satisfy his creative needs and to engage an audience, he is pragmatic about the measure of his achievement. "It is art for the masses, the visual equivalent of pop music. The finished object is the printed page. It's 'Mission accomplished' when my pictures are torn out and pinned to the wall." Hiatt's pictures in fact have layers of content and reference that mark them out as something more than the forgettable, disposable commodity that is the norm in the vast flow of fashion images. They constitute an important facet of a creative spirit whose multidisciplinary work deserves greater opportunity to be seen and appreciated in its full range. —P.G.

Ara Gallant

(continued from page 61) had been paid only for editorial credit.)

Gallant worked with many of the great fashion photographers of the period—Richard Avedon, Irving Penn, and Bert Stern, among them. His most notable contribution was the introduction of "flying hair," a visual gimmick he first used on an Avedon shoot with Twiggy in 1966. The effect is still widely copied today.

By the early 1970s Gallant began shooting pictures himself. His first assignment was celebrity portraits for *Interview* magazine. His work often juxtaposed classic Horst-like compositions with contemporary scenarios—models snorting cocaine or suggestive sexual situations involving multiple partners. In the early 1980s Gallant moved to Los Angeles to live with his friend Jack Nicholson and to pursue a directing career. It never happened. In 1990 he committed suicide in a hotel room in Las Vegas. —J.J.N.



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Angelica Huston, by Gallant (top); a von Wangenheim fashion shot in the '70s (bottom).



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© CHRIS VON WANGENHEIM/COURTESY STALEY-WISE GALLERY

Chris von Wangenheim

(continued from page 61) to German Expressionist cinema in his use of low lights that cast dramatic shadows, and there is a cool, even cruel edge to his scenarios that hints at an element of cultural and personal trauma.

Von Wangenheim's father was a champion steeplechaser who won a gold medal in the 1936 Berlin Olympics, struggling to the finish after breaking his collarbone in a fall. His feat is depicted in Leni Riefenstahl's famed documentary film of the Games. Lieutenant von Wangenheim was captured in 1944 on the Russian front and committed suicide, still a prisoner, in 1953. Chris von Wangenheim did not know his father, but the circum-

stances of the father's life surely marked the son's creative spirit. A feature for the June 1975 issue of Italian *Vogue* casts the models as Olympic athletes. On other occasions horses were brought into the studio for a number of archetypal von Wangenheim images—arguably as surrogates for the absent male figure in his life. He described one image as “a symbolic family portrait.” A cold sexism, often with a sadistic edge, defines von Wangenheim's preference in depicting women. All these elements come

together in a 1975 Italian *Vogue* “Pelle” supplement cover in which the sleek, groomed model, described as an “intrepid rodeo amazon,” wears a leather-and-metal horse's bridle by Hermès.

Von Wangenheim was drawn to photography from an early age, but he chose to study architecture. Following his first passion, however, he went to New York in 1965 to learn photography as an assistant. By 1968 he had set up his own studio and had started to work for *Harper's Bazaar*. From 1969 he (continued on page 102)

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Pop Goes Elegant

Rolston shoots modern muse Jessica Simpson with an eye toward Hollywood's past



© MATTHEW ROLSTON

How does Matthew Rolston explain his long career at the top? "I don't know," he laughs. "I guess it's just a case of getting up early and working hard." Along with those virtues, one could add others—curiosity and perfectionism among them. "I never really allow myself to feel satisfied, to feel as though I've 'made it,'" Rolston says.

Rolston has moved from black and white to color, from photography to music videos, from videos to television advertising. "The most dangerous thing for a creative person is to become bored with

what they're doing," he says. It was in 1991, after ten years at the top of photography, that Rolston realized he needed to stretch himself creatively. While still shooting fashion for *Harper's Bazaar*, he re-enrolled at his alma mater, Art Center College of Design, as a film student. He went on to become one of the most sought-after music video directors of the 1990s.

Recently, Rolston has seen his career come full circle: He has returned to print photography with a bang. In the case of this photograph, a portrait of pop star Jessica Simpson made for *Marie Claire*

magazine in 2004, the bang is an elegant one. The image harkens back not only to Hollywood's golden past but to the photographer's as well. After all, it was Rolston, along with contemporaries Herb Ritts and Greg Gorman, who provided the template for the visual glamour of the "new Hollywood" of the 1980s.

Rolston shot Simpson with a Mamiya RZ67 medium-format camera with a 150mm f/3.5 telephoto lens. Light came from a 4,000-watt/second strobe diffused with a softbox. The aperture was set at f/22.



© Andy Earl



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Andy Earl

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Canon EOS 5D

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CF	CF	SD/CF	SD/CF
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24-105mm f/4L IS USM	CA40646	CALL	\$50/\$100
28-135mm f/3.5-5.6 IS USM	CA4070	\$424.99	\$20/\$40
70-200mm f/4L USM	CA4079	\$599.99	\$35/\$70
100-400mm f/4.5-5.6L USM	CA4084	CALL	\$40/80



Canon EF Lenses

Canon

Description	Part No.	Price	Rebate Single/Double
16-35mm f/2.8L USM	CA40609	CALL	\$50/\$100
24-70mm f/2.8L USM	CA40644	CALL	\$50/\$100
70-200mm f/2.8L USM	CA4078	CALL	\$45/\$90
70-200mm f/2.8L IS USM	CA40781	CALL	\$50/\$100
EF-S 17-55mm f/2.8 IS USM	CA4084	CALL	—

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Olympus Stylus 710



7.1 MP

Features all-weather design, digital image stabilization and a 3X optical zoom lens. **OM15045K CALL**

Olympus Stylus 720 SW



7.1 MP

Provides waterproof and shockproof protection, a large 2.5" LCD screen and a 3X optical- and + 5X digital-zoom lens. **OM15047K CALL**

Olympus Stylus 730



7.1 MP

Enjoy a premium-sized 3" LCD screen, digital image stabilization and a 3X optical- and + 5X digital-zoom lens. **OM15048K CALL**

Olympus Stylus 750



7.1 MP

Offers a 5X optical-zoom lens, both CCD shift and digital image stabilization and a premium-sized 3" LCD screen. **OM15049K CALL**

Olympus SP-510 UZ



7.1 MP

Create impressive images with a 10X optical-zoom lens, full-manual or automatic exposures and digital image stabilization. **OM1255K CALL**



8.0 MP

Olympus Evolt E-500 Two-lens Kit

FREE 1GB CARD!

This full-featured SLR camera features 15 easily selectable scene modes, 10 exposure modes and high-resolution 2.5" HyperCrystal LCD. Its pristine Zuiko digital-specific lenses are perfectly matched to the camera's 4/3 full-frame transfer image sensor to deliver sharp, bright, colorful pictures from edge-to-edge.

Description	Part No.	Price
E-500 w/14-45 & 40-150mm lenses	OM0092	CALL

PLUS FREE 1GB CARD!



7.5 MP

Olympus Evolt E-330 Kit

FREE 1GB CARD!

This is the world's first digital SLR to offer "live" viewing through the color LCD, making it easier to compose and capture the perfect shot. The 2.5" LCD swivels and its Zuiko digital-specific lenses are perfectly matched to the camera's 4/3 full-frame transfer type image sensor. The E-330 also features a patented dust reduction system that uses a supersonic-wave filter for cleaner images.

Description	Part No.	Price
E-330 w/14-45mm lens	OM0086	\$999.99

PLUS FREE 1GB CARD!

\$999⁹⁹

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Specifications	Olympus E-500	Olympus E-330
Effective MP	8.0	7.5
Sensor Size	17.3 x 13mm	17.3 x 13mm
Lens Factor	2X	2X
LCD Size	2.5"	2.5"
Memory Card	xD/CF	xD/CF
Size (w x h x d)	5.3 x 3.7 x 2.6"	5.5 x 3.4 x 2.8"
Weight (w/o battery)	15.3 oz.	19.4 oz.
Features	Supersonic Wave Filter Dust Reduction	Supersonic Wave Filter Dust Reduction Live View - Tilting LCD
Body-Only Part No. / Price	OM0085 / CALL PLUS FREE 1GB CARD!	OM0090 / CALL PLUS FREE 1GB CARD!

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Olympus Digital-Specific Lenses

Description	Part No.	Price
11-22mm f/2.8-3.5	OM0200	CALL
14-54mm f/2.8-3.5	OM0202	CALL
18-180mm f/3.5-6.3	OM02021	CALL
40-150mm f/3.5-4.5	OM02035	CALL
50-200mm f/2.8-3.5	OM0204	CALL
35mm f/3.5 Macro 1:1	OM0205	CALL
50mm f/2.0 Macro	OM0206	CALL
150mm f/2.0	OM0207	CALL
300mm f/2.8	OM0208	CALL

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**6.1
MP**

Nikon D70s

One of Nikon's most popular digital SLR cameras of all time, the D70s features seven digital vari-programs, increased battery performance with new EN-EL3 rechargeable battery, a large 2" TFT LCD monitor, three fps continuous shooting for up to 144 consecutive shots and 3D Color Matrix metering.

Description	Part No.	Price
D70s w/18-70mm lens	NZ0073	CALL
D70s w/18-70mm & 55-200mm lenses	NZ0074	CALL



**10.2
MP**

NEW Nikon D80

Capture exceptional images with this 10.2MP digital-camera body. The D80 inherits Nikon's advanced image-processing engine in addition to 3D Color Matrix Metering II automatic exposure-control for ideal exposures in most lighting situations. Other features include a 2.5" LCD, near-instant power-up of 0.18 seconds, 3 fps of up to 100 JPEG or up to 6 RAW images.

Limited initial availability.

Description	Part No.	Price
D80 w/18-55mm lens	NZ0081	CALL
D80 w/18-135mm lens	NZ0082	CALL



**10.2
MP**

**RENT
ME!**

Nikon D200

The D200 features a 10.2MP DX-format CCD image sensor, a sophisticated 1005-pixel 3D Color Matrix Metering II system, instant power-up in just 0.15 seconds, 5 fps continuous shooting of up to 22 RAW or 37 JPEG shots, an 11-area autofocus system and a 2.5" LCD screen with 170° viewing angle.

Description	Part No.	Price
D200 w/18-70mm lens	NZ1201	CALL
D200 w/18-200mm lens	NZ1202	CALL



**12.4
MP**

**RENT
ME!**

Nikon D2Xs

This rugged, high-resolution camera features a 12.4MP CMOS DX sensor, assisted by a four-channel-sensor output to enhance image processing and color accuracy. Allows 5 fps continuous shooting at 12.4MP and 8 fps at 6.8MP. Other features include 11-area AF system with 9 cross-type AF sensors, a 2.5" LCD monitor and PictureProject software that offers versatile functions for image transfer, image organization, simple image editing and print layout.

Nikon D70s	Nikon D80	Nikon D200	Nikon D2Xs
6.1	10.2	10.2	12.4
23.7 x 15.6mm	23.6 x 15.8mm	23.6 x 15.8mm	23.7 x 15.7mm
1.5x	1.5x	1.5x	1.5x
2.0"	2.5"	2.5"	2.5"
CF	SD	CF	CF
—	—	—	—
5.5 x 4.4 x 3.1"	5.2 x 4.1 x 3"	5.8 x 4.4 x 2.9"	6.2 x 5.9 x 3.4"
24 oz.	24 oz.	29.3 oz.	38.4 oz.
—	—	—	Supports Wireless Image Transfer
NZ0072 / CALL	NZ0080 / CALL	NZ1200 / CALL	NZ24026 / CALL

**RENT
ME!**



Nikon DX Lenses



Description	Part No.	Price
10.5mm f/2.8G ED	NT21075	CALL
12-24mm f/4G IF-ED AF-S	NT2139	CALL
17-55mm f/2.8G IF-ED AF-S	NT21374	CALL
18-200mm f/3.5-5.6G VR	NT21378	CALL
55-200mm f/4-5.6G ED AF-S	NT21267	CALL

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ME!**



Nikon Accessories



Description	Part No.	Price
SB-800 Speedlight	NT2616	CALL
SB-600 Speedlight	NT2617	CALL
SU-4 Wireless Speedlight Transmitter	NT2571	CALL
SC-28 TTL Remote Cable	NT2628	CALL
SC-29 AF TTL Remote Cable	NT2630	CALL

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Sigma DG Lenses

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Please specify mount.



Description	Price
AF 15mm f/2.8 EX DG	\$499.99
AF 12-24mm f/4.5-5.6	
EX DG ASP-HSM	\$689.99
AF 24-70mm f/2.8 EX DG	\$429.99
NEW 70-200mm f/2.8 Macro	\$899.99
80-400mm f/4.5-5.6 OS DG	\$999.99
50mm f/2.5 Macro	\$269.99
NEW 70mm f/2.8 Macro	\$429.99

Sigma DC Lenses

For smaller-chip digital SLR cameras
only. Please specify mount.

Description	Price
AF 10-20mm f/4-5.6 EX DC	CALL
17-70mm f/2.8-4.5 DC	CALL
AF 18-50mm f/2.8 EX DC	CALL
AF 18-125mm f/3.5-5.6 EX DC	CALL

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SONY



NEW Sony Alpha A100

The A100 is built on the foundation of 16 million Minolta Maxxum A-mount lenses dating back to 1985. It features a 10MP APS CCD that gives great results in low-light situations. The A100's image stabilization is built into the body so that any lens you use will benefit from it. It utilizes both static-free anti-dust coating on the CCD filter and anti-dust vibration that automatically shakes the CCD to dislodge dust each time the camera is shut off. A continuous-burst mode lets you capture up to 3 fps.

Description	Part No.	Price
A100 w/18-70mm lens	SZ0801	CALL

Sony A100 Lenses

Description	Part No.	Price
11-18mm f/4.5-5.6	SZ0911	\$649.95
18-200mm f/3.5-6.3	SZ0920	\$499.95
75-300mm f/4.5-5.6	SZ0940	\$229.95
50mm f/2.8 Macro	SZ0988	\$479.95
100mm f/2.8 Macro	SZ0990	\$679.95

FUJIFILM Professional



Fujifilm S3 Pro

Highlighted by an advanced new Super CCD SR Sensor technology, the S3 takes digital photography dramatically closer to film quality. In addition, the FinePix S3 Pro is built on a new-generation professional-grade body with many of the features asked for by working pros, including an APS-size 12MP (S-Pixel 6.17 million and R-Pixel 6.17 million) Super CCD SR sensor, dual horizontal and vertical shutter release and dual slots for xD and CF cards. The S3's polycarbonate body accepts Nikon F-mount lenses.

Description	Part No.	Price
S3 Pro body w/AC adapter & software	FZ3300	CALL
S3 Pro UVIR	FZ3303	CALL

Leica



Leica M8

Leica rangefinder aficionados rejoice! The M8 is a true, professional-quality digital camera that offers the quiet and portable operation of its analogue-M predecessors. It has a minimal noise 10.3MP sensor that is optimized for the special needs of the M-lens system. It also offers high sensitivity up to 2500 ISO, shutter speeds up to 1/8000 sec. and flash sync of 1/250 sec. The M8 offers a simple and intuitive menu on its 2.5" LCD screen and has bright-light frames for 24 - 90mm lenses. The M8 includes the RAW data converter Capture One LE software.

Specifications	Sony Alpha A100	Fuji S3 Pro	Leica M8
Effective MP	10.2	12.3	10.0
Sensor Size	23.6 x 15.8mm	23x15.5mm	27 x 18mm
Lens Factor	1.5X	1.5X	1.33X
LCD Size	2.5"	2.0"	2.5"
Memory Card	Mem Stick Duo/CF	xD/CF	SD
Size (w x h x d)	5.3 x 3.8 x 2.9"	5.8 x 5.3 x 3.1"	5.5 x 3.2 x 1.5"
Weight (w/o battery)	19 oz.	28.7 oz.	22 oz.
Features	Super SteadyShot In-Camera Image Stabilization - Anti-Dust Technology	Fuji Super CCD SR II Sensor	Digital Rangefinder - Magnesium-Alloy Body
Body-Only Part No. / Price	SZ0800 / CALL	FZ3301 / CALL	LC5100 (Black) LC5102 (Silver) / CALL



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10.2 MP

Pentax K10D

Step up from your digital compact in style with this 10.2MP SLR camera. The K10D features a weather-resistant body, shake reduction, a built-in CCD dust-removal system, 22-bit A/D image processing and will capture up to 3 fps.

Description	Part No.	Price
K10D w/18-55mm lens	PX0601	CALL



6.1 MP

Pentax K100D

Compatible with any Pentax lens ever produced, the affordable K100D features a large 2.5" LCD monitor, 11-point autofocus system with single and continuous AF, shake reduction and a sophisticated 16-segment multi-pattern metering system for outstanding image production.

Description	Part No.	Price
K100D w/18-55mm lens	PX0640	CALL

Pentax K10D	Pentax K100D
10.2	6.1
23.5 x 15.7mm	23.5 x 15.7mm
1.5X	1.5X
2.5"	2.5"
SD	SD
5.6 x 4 x 2.7"	5.1 x 3.6 x 2.8"
25 oz.	19.8 oz.
Weather-Resistant - Shake Reduction	CCD Shake-Reduction System
PX0600 / CALL	PX0620 / CALL



Pentax DA Lenses

Description	Part No.	Price
10-17mm f/3.5-4.5	PX0700	\$459.99
12-24mm f/4.0	PX0705	\$719.99
50-200mm f/4-5.6	PX0720	\$224.99
14mm f/2.8	PX0750	\$599.99
50mm f/2.8 Macro	PX0775	\$399.99



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Tamron Lenses

Tamron Di LD Lenses

For all digital SLR cameras. Please specify mount.

Description	Price
SP28-75mm f/2.8XR Di LD	\$369.99*
AF28-200mm f/3.5-5.6XR Di LD	\$299.99
AF28-300mm f/3.5-6.3XR Di LD	\$369.99*
AF200-500mm f/3.5-6.3 Di LD	\$849.99*

*After \$30 mail-in rebate.

Tamron Di II Lenses

For smaller-chip digital SLR cameras only. Please specify mount.

Description	Price
SP11-18mm f/4.5-5.6 Di II	\$539.99*
AF18-200mm f/3.5-6.3XR Di II	\$399.99
SP17-50mm f/2.8XR Di II	\$449.99
AF55-200mm f/4-5.6 Di II LD	\$159.99*
SP90mm f/2.8 Di Macro	\$449.99**
SP180mm f/3.5 Di Macro	\$699.99
AF1.4X Tele-converter	\$189.99
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Pentax Optio A20



The Optio A20 features a 3X optical-zoom lens, built-in shake reduction, tracking AF, versatile manual shooting mode and a 2.5" LCD. It also offers a movie-mode MPEG-4 DivX (640 x 480) capture at 30 fps. **PX0120K CALL**

Pentax Optio W20



Take this compact and waterproof camera anywhere and be ready to take pictures. The W20 features a slim-flat-body design that is capable of underwater photography for up to 30 minutes from a depth of five feet. It also features a 3X optical-zoom lens and a large 2.5" LCD screen.

PX0140K CALL

Pentax Optio M20



With its ultra-efficient power-management system, the M20 is capable of taking up to 700 shots from a set of two lithium AA batteries. The M20 also offers extended-movie captures at 30 fps. Other features include a 3X optical-zoom lens and a 2.5" LCD screen. **PX1030K CALL**

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Model	I.D. (w x d x h)	Part No.	Price
CV280	8.5 x 4.25 x 7.75"	RM2100	\$49.99
CV405	9 x 6 x 7.5"	RM2110	\$54.99
CV535	11.5 x 6 x 7.75"	RM2120	\$59.99

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Calumet 7300 Tripod with Three-way Quick-Release Head

Support your camera out in the field and in the studio with this compact, yet sturdy tripod. Designed to handle 35mm and digital SLR cameras, the 7300 tripod offers the same features as the 7100 tripod. It extends to 57.75", offers a minimum height of 10.75" for low-angle shooting, folds down to a compact 24.5" and weighs 5.75 lbs. **CK7316 \$89.99**



3 YEAR LIMITED WARRANTY



Shown with "Joey" pouch holding the optional Calumet STC case.

Calumet Rolling Case

The perfect travel companion, this rolling case holds up to three SLRs with up to six lenses, flash and accessories. A pop-out Joey pouch will carry your tripod or light stands, while a retractable handle and convenient wheels offer easy transport through airports and to location shoots. This case measures 14(w) x 9(d) x 21.25(h)". **RM2200 \$169.99**

Calumet 7100 Tripod with Three-way Quick-Release Head

Here is the perfect traveling tripod for those shooting with a digital or 35mm SLR camera in the field. This lightweight and compact camera support features four-section legs with convenient quick-release leg locks for fast setups, three-position leg-angle adjustments for different height requirements, a split-shaft center column that allows for low-angle shooting and three foam leg covers that offer over-the-shoulder carrying comfort. It also features a three-way pan/tilt head with a 1/4-20 quick-release plate for convenient camera mounting and a safety lock for added security. It extends to 49.25", offers a minimum height of 9" for low-angle shooting, folds down to a compact 21.25" and weighs just 4.5 lbs. **CK7114 \$69.99**



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Tamrac Adventure 7 Backpack

Designed for the SLR photographer with a large digital or film SLR with a grip and lens up to 5" long attached, several additional lenses, a flash and accessories. External dimensions are 13½(w) x 9(d) x 17½(h)". Features two separate compartments. Red/black fabric. **TQ55472 \$69.99 SALE \$59.99**



Lowepro Computrekker Plus AW Backpack

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512MB CF Card 110x	CM6212	\$27.99
1GB CF Card 110x	CM6221	\$46.99
2GB CF Card 110x	CM6232	\$74.99
4GB CF Card 110x	CM6244	\$149.99
8GB CF Card 110x	CM6268	\$324.99

ProSpec 75x Secure Digital Cards

Description	Part No.	Price
512MB SD Card 75x	CM6411	\$24.99
1GB SD Card 75x	CM6420	\$44.99
2GB SD Card 75x	CM6433	\$69.99

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Epson Stylus Photo R1800 Inkjet Printer



This eight-color, pigment-ink printer has red and blue inks for a wider color range. The matte and photo black inks and gloss optimizer help you add to the color-range depth. Enjoy printing up to 13" wide or even directly on inkjet-printable CDs and DVDs. Features 5760 x 1440 dpi and ink droplets as small as 1.5 picoliters. Print sizes: 4 x 6", 5 x 7", 8 x 10", 8.5 x 11", 11 x 14", 12 x 12", 13 x 19" and 13 x 44". **IM50152 \$499.99**

Epson Perfection V700 Photo Scanner



Scan film and prints up to 8 x 10" at 6400 dpi. The V700 features Dual Lens System and DIGITAL ICE technology for maximum performance. **IM50038 \$519.99**

Epson Perfection V750-M Pro Scanner



Scan film and prints up to 8 x 10" at 6400 dpi. The V750-M features an enhanced optical system (High-Pass Optics) for faster scans, the Dual Lens System and unique fluid-mount capabilities for "wet-scan" applications. **IM50039 \$759.99**

Epson Stylus Photo R800 Inkjet Printer



This eight-color, pigment-ink printer prints borderless photos in convenient frame-ready sizes: 4 x 6", 5 x 7" and 8 x 10". **IM50176 \$359.99**

Replacement Set of Ink Cartridges for R800/R1800
Complete set of eight cartridges.
IM52973K \$107.92 SALE \$99.99

Epson Stylus Photo R2400 Ink Jet Printer



Features the eight-color Epson UltraChrome K3 pigment-ink set for archival color and black-and-white photos worthy of gallery display. Comes with nine ink cartridges, including user-interchangeable photo and matte black. Allows you to print up to 13" wide using a maximum 5760 x 1440-optimized dpi and create borderless photos in seven popular sizes. **IM50153 \$779.99**

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8.5 x 11 (125)	Part No.	Price	SALE
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Lustre	BP1520K	\$48.98	\$37.99
Matte	BP1620K	\$29.48	\$22.99

Glossy (Qty)	Part No.	Price
8.5 x 11" (25)	BP1410	\$10.99
8.5 x 11" (100)	BP1420	\$37.99
11 x 17" (25)	BP1430	\$29.99
13 x 19" (25)	BP1440	\$39.99
Lustre (Qty)	Part No.	Price
8.5 x 11" (25)	BP1510	\$10.99
8.5 x 11" (100)	BP1520	\$37.99
11 x 17" (25)	BP1530	\$29.99
13 x 19" (25)	BP1540	\$39.99
Matte (Qty)	Part No.	Price
8.5 x 11" (25)	BP1610	\$6.49
8.5 x 11" (100)	BP1620	\$22.99
11 x 17" (25)	BP1630	\$15.99
13 x 19" (25)	BP1640	\$19.99

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Chris von Wangenheim

(continued from page 89) was also making pictures for *Vogue*, first the Italian edition, then, from 1972, the American. He was a good-looking man, ambitious, with energy and charm, and was soon in regular demand in New York and Europe for fashion and advertising work. Von Wangenheim created strong and memorable images, often with disconcerting ingredients: One for *Vogue* featured an elegant foot in a high-heeled shoe kicking in a television screen; another, for Dior, showed a model with her arm locked in the jaws of a savage-looking dog.

In 1970s New York he became closely enmeshed in a self-indulgent, hedonistic scene that gravitated around the parallel pursuits of style and thrills—the starstruck world of Studio 54 and Andy Warhol's *Interview*. In the winter of 1975–76, the Rizzoli Gallery staged an exhibition titled "Fashion as Fantasy," which caught the emerging characteristics of this glamour-obsessed moment, and it was inevitable that von Wangenheim should take part, alongside artists as diverse as Richard Bernstein, Jim Dine, Rudi Gernreich, David Hockney, Karl Lagerfeld, Robert Motherwell, and the ubiquitous Warhol. Von Wangenheim photographed key icons in this milieu. He made dramatic portraits of such beauties and divas as Bianca Jagger, Grace Jones, and Diana Ross for *Interview*, and a striking cover and set of pictures of Raquel Welch for the December 1979 *Playboy*. As the magazine explained, "His photos show the dangerous side of beauty." The 1978 film *Eyes of Laura Mars*, a sinister New York story of fashion photography and murder, drew ideas from the work of a number of photographers, von Wangenheim foremost among them.

Von Wangenheim brought his personal history, his passion, and his fixations to his work as a fashion, advertising, and portrait photographer. He succeeded in constructing an illusory yet distinctive and persuasive world of brittle, dangerously seductive glamour. "A good fashion photograph," he wrote in 1980, "makes a promise it can never keep." —P.G.

James Baes

(continued from page 65) Europe by the art directors of the German magazine *Stern* and the French *Lui*. But his principal and most significant patron was to be the controversial U.S. publisher Larry Flynt. Living and working in the States from 1976, Baes pushed the limits for Flynt's two groundbreaking "skin" magazines, *Hustler* and

Chic, launched in 1974 and 1976, respectively. Given a free creative hand, he dramatically raised the stakes and invented a genre that fused the most unrestrained and provocative imagery with a dazzling level of visual sophistication.

There is something undeniably compelling, highly subversive, and challenging about the picture sequences presented by James Baes on the pages of Flynt's publications through the late '70s, '80s, and '90s. It is difficult to imagine anyone reacting with indifference to such forceful images—images that generate responses as extreme as the subject matter. Some feel shock at the graphic bluntness. Others are mesmerized by Baes's ability to achieve a unique vividness—an effect of heightened reality that gives such impact to the bold and intense sensuality of what is depicted. He has a sharp and fearless eye in creating a completely convincing parallel universe of hyperreal eroticism. The resulting images have an exceptional immediacy. The Baes girl has an almost tangible presence that burns the retina.

Baes is a masterful picture-maker, an instinctive colorist; he's at his best playing with saturated chromatic contrasts in strong daylight. He has a sculptor's eye for the effects of light and seems able to bend the sun's rays to his will as he animates his picture surfaces with multiple flickers of direct and reflected highlight. Baes is also a skilled stylist, perhaps a legacy of his fashion work, and uses settings to add a visual charge as well as subliminal messages. But the focal point is always the girl, and Baes approaches his subject with disarming directness.

Baes has applied his skills to many advertising commissions in addition to his extensive editorial work, ready to create memorable imagery for any client who could figure a reason to feature a naked or near-naked girl in the shoot. Clients have included sexy Italian fashion label Fiorucci, Straskin, manufacturers of diving gear, Hygrade Food Products, Clark Trucks, and Batterley Building Materials Ltd. For the latter Baes contrasted the texture of the company's bricks with tanned skin, sparkling with suntan oil and water droplets. A 1994 cover for the album *America* by rock band The Black Crowes reprised a picture first published as the politically confrontational bicentenary July 1976 cover of *Hustler*. Baes knows how to create challenging, high-impact images that have, with their strongly distilled blend of willful shock value and high polish, come to represent a historic liberalizing adventure in American publishing. —P.G.

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Walking the time-forgotten impoverished streets of Havana, Cuba in the still hours of dawn and twilight is not the place where you would expect to find one of the world's most successful portrait and commercial photographers. It would seem to be an especially unnatural place for a photographer whose own substantial fame has been built largely on his portraits of the famous, the corporate, of graceful dancers and world-renowned athletes.

But for 48-year-old Sandro --exploring those bleak streets has become not only an obsession, but a journey back to the core of his photography. "When I'm doing this type of work, it's very meditative," he says. "I'm just walking around and going back into the roots of why I got into photography, back into the reasons that drew me to pick up my first Nikon camera when I was 17 years old."

SANDRO



Sandro (his full name is Sandro Miller—but he goes by the simple tag Sandro professionally) actually began shooting the “streets” project in 1999 while working on a documentary project on Cuban athletes. “When I wasn’t shooting those athletes I was on the streets wandering, shooting,” he says. “I’d be up at 5:30 in the morning when the sun was just coming up and I’d go shooting for a couple of hours and then at the end of the day, I’d be back out shooting again.”

It was during one of his early-evening wanders that Sandro found this shot of two boys scaling a brightly painted propaganda wall. “These kids were climbing on a wall that advertises the name of the Union de Jovenes Comunista, which is a union of young Communists, but they looked like they were climbing over the wall to get to the other side—to leave,” he recalls. “As I was watching this unfold in front of me, my interpretation was that ‘We’ve got to get to the other side, we’ve got to get out of here.’”

Sandro made the shot using a Nikon F5 camera and a 28mm f/1.4 Nikkor lens. “The 28mm f/1.4 and the 85mm f/1.4 are my two favorite lenses,” he says. “I honestly feel that I can go on the road with just those two lenses and make anything happen that I want to make happen.”

Over the past eight years Sandro has taken time from his extremely busy commercial schedule to make four trips to Cuba. And what began as a simple self-discovery project has grown into a book project titled “Wellcome to Habana City,” the title of which comes from a misspelled graffiti sign on a wall. He has shot “thousands” of photos for the book and distilled them down to about 100 and has one more shooting trip planned.

As soulful as he finds the Cuban people and the remnants of the once beautiful country, he also sees a profound social tragedy unfolding. “When you walk the streets you see these faces, they’re worn out and they’re sad. They no longer have any strength left in them,” he says. “There is just a lot of pain in the faces. And it’s not only in the people’s faces, but in the face of Havana City itself. It’s old and it’s tired.”

Just in the time he’s been traveling to Cuba, Sandro says he’s seen a noticeable decay in the quality of life and the infrastructure of the city. “The first time I went there I thought it was really different and it had a kind of interesting New Orleans decay to it,” he recalls. “Now it’s gone too far. It’s dangerous, you see walls and buildings collapsing.”

Yet, despite the poverty and lack of purpose he sees in the people, he says that there is no sense of animosity or even suspicion toward a camera-toting stranger. “I feel no fear of violence toward me, or that anyone is going to bother me,” he says. “The Cubans are very friendly

people and they’re really wonderful, they are very open. It’s not hard to get along and develop a very friendly relationship with the Cubans.” And to get the shots he needs, Sandro says he goes far from the paths most travelers visit. “I go into really hard, desperate areas, in the dark alleys and the places where normally you wouldn’t walk—but that’s where you get the shots. You’ve got to risk a little bit to really find that little gem of a situation.”

Sandro’s passion for photography was born when he was about 17 years old after seeing the work of Irving Penn and Richard Avedon in a photo magazine. “I remember laying on my bed and being overwhelmed by those portraits,” he recalls. “That day my life changed. I knew exactly what I was going to do.”

After leaving high school Sandro abandoned ideas for going to college to study photography and went to work for a photographer near his suburban Chicago home. Later he moved to Chicago to work for a number of the city’s best photographers. A master of many styles of lighting, Sandro says much of his self-education comes from a large library of photo books that he “dissects” on a regular basis.

Still, he says, Penn remains his true mentor. “I always think of Irving Penn as my mentor. Through his work and his books I learned so much.”

Though much of his documentary photography is still done with film cameras such as the F5, Sandro says he shoots a great deal with Nikon digital cameras as well. He shoots regularly with a Nikon D2x. “Nikon has always been the only 35mm equipment that I shoot with,” he says. “It’s almost become an extension of my mind and body—it’s always been there for me.”



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